

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

VOL. 63.—No. 36.

SATURDAY, SEPTEMBER 5, 1885.

PRICE { 4d. Unstamped.
6d. By Post.

HEREFORD MUSICAL FESTIVAL,

SEPTEMBER 8th, 9th, 10th and 11th, 1885.

PATRON—HER MAJESTY THE QUEEN.

PRINCIPAL VOCALISTS:—M^{me} ALBANI, Miss ANNA WILLIAMS, Miss HILDA COWARD, M^{me} PATEY, M^{me} ENRIQUEZ, Mr. EDWARD LLOYD, Mr. HARPER KEARTON, Mr. BRERETON, and Mr. BANTLEY. Leader of the Band—Mr J. T. CARRODUS. Conductor—Dr COLBOURNE.

Sept. 8th.—MENDELSSOHN'S "ELIJAH."
Sept. 9th.—GOUNOD'S "REDEMPTION."
Sept. 9th (Evening).—SPOHR'S "LAST JUDGMENT;" BACH'S "A STRONG-HOLD SURE."

Sept. 10th.—DVOŘAK'S "STABAT MATER;" MENDELSSOHN'S "HYMN OF PRAISE."

Sept. 11th.—HANDEL'S "MESSIAH."

CONCERTS IN SHIRE HALL, TUESDAY, THURSDAY, and FRIDAY EVENINGS.
—Symphony in D major, No. 5 (Mozart). Overtures: *Fidelio*, *Ruy Blas*, and *Jubilee*. New Cantata, "ST KEVIN" (Dr J. SMITH). Solo and Chorus, "SONG OF BALDUR" (C. H. LLOYD). (The two latter composed expressly for this Festival.)

Programmes, Tickets, &c., of Jakeman and Carver, Hereford. Further information of Hon. and Rev. B. L. S. STANHOPE, Hon. Sec.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate patronage of
Her Most Gracious Majesty the QUEEN and the Royal Family.
Principal—Professor Sir GEORGE A. MACFARREN.

The NEXT STUDENTS' CONCERT will take place Oct. 23.
The MICHAELMAS TERM will commence on MONDAY, Sept. 21, and terminate on SATURDAY, Dec. 19.
Candidates for admission (bringing music they can perform) may be examined at the Institution on Saturday, Sept. 19, at Eleven o'clock.

JOHN GILL, Secretary.

Royal Academy of Music,
4 & 5, Tenterden Street, Hanover Square, W.

LONDON CONSERVATOIRE OF MUSIC.—

Principal—Mr LANSDOWNE COTTELL.

The NEW BUILDING and LADIES' RESIDENT Department now open, facing Portchester Square, near the Royal Oak Railway Station, W., unsurpassed for appointments and facilities for study.

The Conservatoire offers the Highest Class practical Education, Singing, Piano, Violin, &c., from £1 1s. the Term commencing any day. Free Scholarships and Introductions awarded for the encouragement of talent. Concerts, Orchestra, and Choir weekly. Prospectus—Hon. Sec., 1, WESTBOURNE PARK, Royal Oak, W.

RAFF CONSERVATOIRE at FRANKFORT-ON-THAINE, under the Honorary Presidency of Dr HANS VON BÜLOW. INSTRUCTION IN ALL DEPARTMENTS OF MUSIC. Terms: For One Chief Department and the Obligatory Subordinate Departments, 300 Marks per Annum; for Hospitants in One Department, 180 Marks per annum. In June every year the Course for the Upper Classes of Pianoforte Playing under Dr Hans von Bülow, to which Hospitants are admitted. OPENING OF THE NEW SCHOLASTIC YEAR on 15th SEPTEMBER, 1885. For further particulars and prospectus apply to the
BLEICHSTRASSE, 13. DIRECTION.

"MY LADY SLEEPS" ("STARS OF THE SUMMER NIGHT.")
MR GERARD COVENTRY will sing GIBSON'S fine setting of LONGFELLOW'S Poem, "MY LADY SLEEPS" ("STARS OF THE SUMMER NIGHT"), during his Provincial Tour, viz.: at Hastings, Sept. 5; Brighton, Sept. 7 to 12.

"GAVOTTE DU ROI."
MISS MARIE CLIFFORD will play GERARD COVENTRY'S admired "GAVOTTE DU ROI" Every Evening during the above Tour. Published, Price 4s., by DUNCAN DAVISON & Co., 244 Regent Street, W.

"TIS ALL THAT I CAN SAY."
MR VICTOR ROMILLY sang HOPE TEMPLE'S admired Song, "TIS ALL THAT I CAN SAY," at Bayswater, July 20. Published by DUNCAN DAVISON & Co., 244, Regent Street, W.



ROYAL YORK HOTEL

(For Families and Gentlemen),

PARADE, MARGATE.

LONG-ESTABLISHED, RENOWNED, ESTEEMED. NOW ENLARGED AND IMPROVED.

Peculiarities:

Spacious Apartments, Cleanliness, Attention, Comfort, Excellence, and Moderate Charges.

TABLE D'HÔTE, BILLIARDS, &c. LADIES' COFFEE ROOM.
READING AND SMOKING ROOMS.

The "RUBY HUBBARD" BUVETTE, for High-Class Refreshments.

G. WHITBREAD REEVE, PROPRIETOR.

TO PROFESSIONAL MEN OR AMATEURS.

A GENTLEMAN with from £1,500 to £2,000 is required to take the place of one Retiring from an established MUSICAL INSTRUMENT AND MUSIC PUBLISHING BUSINESS in London, with first-rate premises and large connection. Previous knowledge not necessary. Address (Principals only)—"G," 4, Rosebury Villas, Oxford Road, Putney, S.W.

FOURTH GRADE JUST PUBLISHED.

Price Two Shillings each.

Under the Sanction and Approval of the Rev. Sir FREDERICK A. GORE OUSELEY, Bart., M.A., Mus. Doc., and of Sir G. A. MACFARREN, Mus. Doc.

THE MUSICIAN:

A GUIDE FOR PIANOFORTE STUDENTS.

BY

RIDLEY PRENTICE.

CONTAINS ANALYSES OF WELL-KNOWN PIECES PROGRESSIVELY ARRANGED, ENABLING THE PUPIL TO UNITE A STUDY OF MUSICAL FORM WITH THE ORDINARY PIANOFORTE PRACTICE.

Saturday Review.—"We are far from suggesting that there is any royal road for acquiring technical knowledge, but we are quite certain Mr Ridley Prentice's road is in every way the pleasantest that has yet been laid before any pianoforte student."

Academy.—"A knowledge of form is imparted in simple and pleasant language. We heartily commend it to all who desire to understand, satisfactorily interpret, and enjoy beautiful music."

Graphic.—"Written with the laudable purpose of helping the pianoforte student to understand and enjoy beautiful music."

School Board Chronicle.—"A useful book for earnest teachers."

Musical Review.—"Mr Ridley Prentice has newly developed an important though much neglected branch of the teacher's duties."

Monthly Musical Record.—"No more valuable work of the kind is in existence."

W. SWAN SONNENSCHEIN & CO., PATERNOSTER ROW;
And all Book and Music Sellers.

A DREAM WISH, Music by BERGSON, Poetry by Mrs M. A. BAINES, Sung by Miss BERTHA FOREST, 4s.; and "SERENADE MORESQUE," Music by BERGSON, Sung by Mr IVER MCKAY, 4s., are published by DUNCAN DAVISON & Co., 244, Regent Street.

"SERENADE MORESQUE"

MR IVER MCKAY sang with great effect Professor BERGSON'S admired "SERENADE MORESQUE," at Professor Carl Ryals' Concert, at 29, Albert Gate.—(The "Serenade Moresque" is published by DUNCAN DAVISON & Co., 244, Regent Street.)

"HIS FOOTSTEPS."

MDLLE LILAS SPONTINI sang (by special desire) her admired Song, "HIS FOOTSTEPS," at the West Kensington Park Popular Concerts.—Published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, London, W.

CHARLES LANE HUTCHINGS,

OF

BLENHEIM HOUSE, BLENHEIM STREET, NEW BOND ST.,
MUSIC PUBLISHER.

HEREBY GIVES PUBLIC NOTICE that the late firm of HUTCHINGS & ROMER having been dissolved on the 30th April, 1884, he has no connection with any person or persons trading under the name of the late firm. Mr HUTCHINGS acquired by purchase at the sale of the effects of Hutchings & Romer many of the valuable Copyrights, and is prepared to supply them to the Trade and Public generally. The copyrights purchased include, amongst others, the operas MARTANA, LURLINE, ROSE OF CASTILLE, &c., &c., and a great many of Signor TITO MATTEI'S Popular Compositions, Lists of which may be had on application.

OBSERVE THE ADDRESS—

HUTCHINGS & CO.,

BLENHEIM HOUSE, BLENHEIM STREET, NEW BOND STREET,
LONDON, W.

SUNG BY MADAME ADELINA PATTI.

**ARDITI'S NEW VALSE SONG.
"L'INCANTATRICE."**

Price 4s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

From the "Daily Telegraph."

"In the Lesson Scene of *Il Barbiere*, the great artist brought forward a waltz air, 'L'Incantatrice,' by Signor Arditi. This melodious and engaging piece derived every advantage from Madme Patti's brilliant singing, and was unanimously encored."

From the "Daily News."

"The Lesson Scene included a new valse aria, 'L'Incantatrice,' composed by Signor Arditi. The piece, while preserving the dance rhythm, also offers abundant opportunity for the display of those executive powers which Madme Patti possesses in such rare perfection. Her admirable rendering of it elicited prolonged and enthusiastic applause that necessitated its repetition."

From the "Globe."

"In the Lesson Scene Madme Patti introduced an elegant vocal waltz, 'L'Incantatrice' ('The Enchantress'), which was unanimously encored."

From the "Observer."

"In the Lesson Scene Madme Patti introduced a melodious waltz, 'L'Incantatrice,' composed for her by Signor Arditi. This was followed by applause so perseveringly prolonged that a repetition of the waltz became unavoidable."

From the "Sunday Times."

"In the Lesson Scene Madme Patti sang in brilliant style Arditi's valse, 'L'Incantatrice,' which had to be repeated."

From the "Morning Post."

"The new valse, 'L'Incantatrice,' written for her by the Maestro Arditi, the conductor, was given with such exquisite finish and spontaneity that the title of the Valse was transferred to the artist, for the whole audience was literally the slave of her enchantments. The valse was encored twice."

From the "Daily Chronicle."

"An interesting element in Saturday's performance was the introduction by Madme Patti, in the Lesson Scene, of a new vocal waltz by Signor Arditi, entitled 'L'Incantatrice.' From the charm of Madme Patti's manner, no less than from the fluency of her vocalization, the waltz was heard under conditions that were most promising for its popularity."

From the "St James's Gazette."

"'L'Incantatrice,' as Arditi's latest waltz is called (sung by Madme Patti in the *Barbiere*), is brilliantly written in the true waltz rhythm, with all kinds of striking effects for the voice. By its tuneful themes, no less than by its passages of vocalization, it produced a most favourable impression, being loudly applauded and enthusiastically encored."

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER & Co.,

MANUFACTURERS AND IMPORTERS OF

**ALL KINDS OF MUSIC STRINGS FOR ALL
MUSICAL INSTRUMENTS.**

Sole Depôt for Signor ANDREA RUFFINI'S (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT'S (of Philadelphia, U.S.) new Patent Improved Chin Rest; also his improved String Gauge.

39, WARWICK STREET, REGENT STREET, W.

Price Lists free on application.

All kinds of Strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

"A LAMENT," BY LILLIE ALBRECHT,**"VALE DE BRAVURA," BY JULES BRISSAC,**

Played by Mrs ROECKEL, during the Exhibition of Women's Industries, held at Clifton, at her

"RECITAL OF MUSIC COMPOSED BY WOMEN,"

are published, price 4s. each, by

DUNCAN DAVIDSON & Co., 244, Regent Street, London, W.

MESSRS HUTCHINGS & ROMER

BEG to announce to the Music Trade and the Public that they now publish NEW and CHEAP EDITIONS of the following important Works:—

LOYAL RESPONSES, containing 40 of the last compositions of the late FRANCES RIDLEY HAVERGAL, hitherto published at 5s. net, cloth, will now be issued in strong paper covers at 2s. 6d. net, and in cloth, 4s. net.

THE ORGANISTES CONTEMPORAINS. 37 Numbers now out, 2s. net. Each number containing 25 pieces for the Organ or Harmonium, will be published in books containing six numbers, in strong paper covers, at 8s. net.

LODER'S VIOLIN SCHOOL, formerly published at 12s. net, is now issued at 4s. net.

CRIVELLI'S COMPLETE ART OF SINGING, hitherto published at One Guinea, is reduced to 12s. net.

ROMER'S SCHOOL OF SINGING is reduced from 10s. 6d. to 5s. Half-price to the public.

CHORUSES FOR TREBLE VOICES.

WITH ACCOMPANIMENTS FOR THE PIANOFORTE.

No. 1. STEERSMAN, STEER OUR BARK ("Flying Dutchman")	... Wagner
2. THE WINDS NOW ARE HUSHED	Do. ... Wagner
3. SPINNING CHORUS	Do. ... Wagner
4. SINGING LIKE ME	... Sir G. Macfarren
5. PARTING	... Sir G. Macfarren
6. THE MERMAIDS	... Sir G. Macfarren

(See List, 7 to 40.)

CANTATAS FOR TREBLE VOICES.

Composers

		s. d.
A SUMMER NIGHT	Agular	net 3 0
ALL HALLOW EVE	Bennett Gilbert	2 0
BRIDE OF BURLEIGH	F. Schira	3 0
CRYSTAL SLIPPER	J. L. Roedel	4 0
ELFIN KNIGHT	Ignace Gibsone	3 0
FALL OF THE LEAF	Odoardo Barri	3 0
HARVEST QUEEN	A. G. Fowles	3 0
KNIGHT OF PALESTINE	C. M. Weber	3 0
MAGIC WELL	Frank Abt	3 0
MAGIC FLOWER	F. F. Rogers	3 0
MAY TIDE	Mazzoni	3 0
MOUNTAIN MAIDENS	F. Romer	3 0
ORPHEUS AND EURYDICE	Offenbach	3 0
PAGE (THE)	M. W. Balfe	3 0
SEA MAIDENS	J. L. Roedel	3 0
WESTWARD HO!	J. L. Roedel	4 0

Libretto to above, net, 6d.

CANTATAS FOR MIXED VOICES.

JOHN GILPIN	T. Anderton	net 3 6
MAZEPPA	M. W. Balfe	6 0
PARADISE AND THE PERI	J. F. Barnett	6 0
STORY OF A FAITHFUL SOUL	Madme Salton-Dolby	4 0

Also the following popular Compositions of IGNACE GIBSONE:

CAPRICE A LA TARANTELE	... 4 0
CRADLE SONG	... 3 0
ENCHANTED PIANO	... 4 0
EVENING SONG	... 3 0
GOLDEN WINGS	... 3 0
AS YESTERDAY I WAS SPINNING	Song ... 4 0
SWEET WEE BIRD	Do. ... 3 0
A MESSAGE FROM MY LADY	Do. ... 4 0

Also, in the Press, Two New Pianoforte Pieces by IGNACE GIBSONE:

THE MONK (a Legend) and A NURSERY TALE.

HUTCHINGS & ROMER,

9, CONDUIT STREET, REGENT STREET, W.

ESTABLISHED 1851.

BIRKBECK BANK,

SOUTHAMPTON BUILDINGS, CHANCERY LANE.

THREE PER CENT. INTEREST allowed on DEPOSITS, repayable on demand.

TWO PER CENT. INTEREST on CURRENT ACCOUNTS calculated on the minimum monthly balances, when not drawn below £50.

The Bank undertakes for its Customers, free of charge, the custody of Deeds, Writings, and other Securities and Valuables; the collection of Bills of Exchange, Dividends, and Coupons; and the purchase and sale of Stocks, Shares, and Annuities.

Letters of Credit and Circular Notes issued.

THE BIRKBECK ALMANACK, with full particulars, post free, on application.
FRANCIS RAVENSCROFT, Manager.

**THE BIRKBECK BUILDING SOCIETY'S ANNUAL
RECEIPTS EXCEED FIVE MILLIONS.**

HOW TO PURCHASE A HOUSE FOR TWO GUINEAS PER MONTH, with immediate possession and no Rent to pay. Apply at the Office of the BIRKBECK BUILDING SOCIETY, 29, Southampton Buildings, Chancery Lane.

HOW TO PURCHASE A PLOT OF LAND FOR FIVE SHILLINGS PER MONTH, with immediate possession, either for Building or Gardening purposes. Apply at the Office of the BIRKBECK FREEHOLD LAND SOCIETY, as above.

The BIRKBECK ALMANACK, with full particulars, on application.

FRANCIS RAVENSCROFT, Manager.

BIRMINGHAM MUSICAL FESTIVAL.

(From "The Daily Telegraph.")

(Continued from page 543.)

Thursday, Aug. 27.

In arrears with the novelties—and no wonder! I go back to the concert of last night for the sake of Mr A. C. Mackenzie's violin Concerto in E (Op. 32). Great expectations were called forth by the promise of this work, because the maxim *Noblesse oblige* distinctly applies to the composer of *La Belle Dame sans Merci* and the *Rose of Sharon*. It was remembered, moreover, that Mr Mackenzie is a trained violinist, who, in times past, filled a place in our best orchestras, and therefore could write with perfect knowledge of the instrument—an advantage not enjoyed either by Mendelssohn or Beethoven, the first of whom owed much to the revision of Ferdinand David, while the second, having no such help, gave many a *crux* to his interpreter. Another reason went to strengthen the interest of anticipation. Mr Mackenzie, though not, I am glad to say, in the front rank of the so-called "advanced" school, is a musician having sympathies with the spirit which refuses to be bound by tradition. It was expected of him, consequently, that he would, in his Concerto as in other works, claim a certain liberty of procedure, and depart to some extent from established models. He has done this, but not so far as to break loose altogether from the restraint of recognized form. To put the matter in a way which every amateur will understand, he has dealt with the concerto form much as Beethoven, in some of his later efforts, dealt with that of the sonata. The main lines of the form are there, and can be recognized, but others are dealt with in independent fashion, and so as to ensure considerable novelty. This remark especially applies to the first and second movements, which are, to the extent just indicated, very free and unconventional. The third movement, on the other hand, pays greater respect to tradition, and has the advantage over its fellows because more easily comprehended at a first hearing. Each action of the work is written in Mr Mackenzie's now well-known style. That is to say, they are instrumented with considerable elaboration and large use of polyphony, that the music proceeds, not without climax, but without the division into "sentences" which the old masters used for the sake of clearness, and that the rhythm is of the most varied character. This method undoubtedly runs the risk of vagueness, and more than a suspicion of vagueness attends a first hearing of the Concerto, at least as regards two of its movements. Mist may, however, disappear before the sun of better acquaintance; as it has so often done in works of a similar class. What stands forth unveiled, even to first sight, is the beauty of many of the themes; the rich, though never gaudy, orchestral colouring; the free and effective harmonic progressions, and the general air of refinement which surrounds the whole. To hear this Concerto is to be conscious of a master who, being a master, has a right to his own method and to claim for it respect, if not unquestioning adhesion. The solo part shows no less loving care than adequate knowledge. It is grateful to the player, and qualified to set his ability in a proper light. As the Concerto will soon have a hearing in London, further comment may be reserved for an occasion certain to prove more favourable than that of last night, when, instead of coming after Mozart's overture to *Die Zauberflöte*, according to the programme, it followed one of Liszt's Hungarian Rhapsodies.

Handel's *Messiah* was performed this morning, in presence of a full audience, the version used being that of Robert Franz, who some time ago undertook not only to improve Handel, but also to make amendments in the joint work of Handel and Mozart. Franz is a clever man and a judicious "tinker," wherefore it may probably be that his edition of *The Messiah* is the best available, if we needs must have a new one at all. Herr Richter evidently thinks so, and made a point of preferring Franz to the various hands which have operated at different times on the Saxon master's *chef-d'œuvre*. Hitherto, I believe, Sir Michael Costa's additional accompaniments have been used at Birmingham. We have no doubt seen the last of them here, but poor Handel might well say, "A plague on both your houses," since neither of the emendators seems to have taken much care to think out what he himself would have done. I am not going to plunge into the thick of the question thus raised. The whole thing is distasteful, not to say painful, as must needs be the case when a noble masterpiece, because it happens to have been composed a hundred and fifty years ago, is taken in hand by one inferior person after another, dressed up in modern clothes, and mercifully hacked about to make it harmonize with modern tastes. Let me add, however, that if Franz had shown the same reverence for Handel in details as in large matters, he would have offended less. He is certainly to be commended for reverence when he restores the whole of "He shall feed His flock" to the soprano, and gives the short numbers usually sung as quartets in the third part to the chorus. Handel so intended, and that should suffice. The familiar

work was finely rendered, as usual. All the choruses were splendidly given, and the soloists—Mdmé Albani, Miss Anna Williams, Mrs Hutchinson, Mdmé Patey, Mr Maas, and Signor Foli—sustained their several reputations, each and all doing very well indeed. Herr Richter took some of the numbers slower than usual—in certain cases too slow. The solo, "O Thou that tellest," was thus treated, compelling Mdmé Patey to assert and secure the customary *tempo*.

At this evening's concert two more novelties were presented, and the appetite of the Birmingham public for such things was still further tested. No appearance of satiety could be traced. A most enthusiastic audience crowded the Town Hall, and the entire proceedings were of a thoroughly gratifying character. This result must be attributed in a large measure to Antonin Dvorák and his cantata, *The Spectre's Bride*—to the man, because he has rapidly become an individuality in the world of music, and one sufficiently strong for interest and curiosity; and to the work, because rumour had long been busy with its originality and power, as well as with the weird nature of the subject. These causes combined to prepare the public not only for a demonstration on his part, but for one on their own. In other words, a powerful appeal and a sympathetic response. I referred in a previous letter to the subject chosen by the Bohemian composer, but may repeat here that it belongs to the legendary lore of his native country. The land of the Czechs has, however, no monopoly of it. In some form or other the story of the maiden and her spectral lover is common to many nations. Bohemia boasts a version of its own, which has been told by the Slavonic poet and *littérateur*, Karel Jaromír Erben. Dvorák's cantata is a setting of Erben's poem, the main incidents of which may be told in few words: A maiden is engaged in midnight prayer before an image of the Virgin. She is alone in the world; her parents, sister, and brother are dead, and her lover is far away. As she prays, the sense of isolation becomes too strong for prudence. She begs that her lover may be brought to her, or herself taken to him. The petition is answered in dreadful form. A knock at the door is heard, and the lover's voice calls her to arise and come with him to his home. She obeys, and the pair go forth into the night. Weary and faint, the maiden follows her bridegroom, throwing from her at his bidding all the symbols of her Christian faith. At length they reach a churchyard wall, over which the lover would have the maiden leap with him, but she urges him to lead the way. As he jumps she turns and flies, seeking refuge in a hut where lies the corpse of a man. Heedless of this the maiden bars the door. Presently a voice without commands the dead to arise and open. The body moves, stands up, extends its hands to the bolt, and at that moment the cock crows. Instantly Death resumes his sway and the spectres flee. The maiden is saved. The story thus sketched is told by the Bohemian poet and his English translator (Dr Troutbeck) with much power. The incidents are well worked in, the pictures vigorously drawn, and the reflections always appropriate. Herr Dvorák having to deal with a narrative, and taking it just as it stood, found himself in a position of less advantage than in the case of a dramatic version. But the difficulties have been cleverly got over. The narrative lines are given to a baritone solo and chorus, while the dialogue between the spectre and the maiden is invested with as strong a dramatic character as possible. We have, in fact, a series of scenes connected by the thread of the story. The effect is less suggestive of an arbitrary cutting up of the text for musical purposes than usual in cases of the kind. With regard to the music there are obvious reasons why I should not attempt to deal with it under present circumstances of haste. *The Spectre's Bride* is far too important a novelty for hurried treatment, and I reserve the remarks it calls for till a time of comparative leisure. Let a few general observations suffice now—observations intended to emphasize all that has been said on former occasions concerning the genius of a very remarkable man. Antonin Dvorák is now more destined than ever to be the composer who combines in himself the highest qualities of his art. What his symphonies and his *Stabat Mater* proclaimed, *The Spectre's Bride* affirms and proves beyond possibility of cavil. I remember saying of the *Stabat Mater* that it was absolutely original and absolutely great. Now we have another composition of the same character to demonstrate that the first was no "fluke," and that the qualities named are really an outcome from the absolute originality and greatness of the author. It is to the honour of England that she so readily appreciated the musical value of Dvorák, and treated him with a distinction not conceded elsewhere. The Bohemian master, let us hope, will now make England his second country to his own not less than to her advantage.

The performance of *The Spectre's Bride* was conducted by Herr Dvorák in person, and turned out to be, generally speaking, a success, notwithstanding the great difficulties of the music. Dvorák had a most enthusiastic reception, but the audience, having thus declared their sympathies, heard the opening numbers in comparative quiet. Reasons for this may appear when I come to the

details of the work, and will be found sufficient; but as the story went on, and the grasp of the powerful music tightened, something like excitement began to pervade the hall. This increased moment by moment, till every number was followed by loud applause, which reached a tremendous climax. At the end Herr Dvorák had again and again to appear amid a tempest of cheers, the natural expression of genuine feeling. He was fortunate in his chief interpreters—Mme Albani, Mr Maas, and Mr Santley—each of whom discharged a trying task irreproachably. The delightful singing of Mme Albani and Mr Maas in the duets for the Spectre and the Maiden created a sensation; while the lady's rendering of an air, "O virgin mother," was quite an exceptional achievement, and will long be remembered. Mr Santley's share of the music gave fewer opportunities, but that accomplished artist made his mark in it, as is expected of him always. The band and chorus were severely tested, but bore the strain well, and came off with deserved honours.

Dr Bridge's hymn, "Jesus pro me perforatus," followed the cantata, but with this admirable and most promising work I must deal to-morrow. In the rest of the programme were a selection from *Tristan* and the *Leonora* Overture, as well as one or two vocal solos.

The day's returns show a decrease of £73, when compared with those of the Festival Thursday in 1882.

Friday.

Opportunity served last evening for no more than brief reference to *The Spectre's Bride* of Antonin Dvorák. I now return to the subject, constrained to do so at the earliest moment by its unquestionable importance. The division of the cantata into narrative and dramatic portions has already been pointed out. Another salient feature is the use of representative themes. Mr Dvorák introduces a *motif* for the Spectre, another for the retribution which falls upon the Maiden, and so on; but they are employed with extreme reticence. The composer has no sympathy whatever with the excesses of the modern German school, and, in the present case, he has turned an easily-abused device simply to legitimate account. That is to say, the representative themes are not so much woven into the texture of the work, as introduced now and then, where their suggestiveness helps to a comprehension, or augments the force of the story. For the rest, the work presents ordinary features, save, perhaps, as regards the structure of the numbers in which the narrative is carried on. These are, in almost every instance, a combination of baritone solo and chorus; the concerted voices being used to echo and emphasize the words of the solo. The arrangement is, of course, designed with reference to musical effect, and it is one of several instances wherein the composer enters a practical protest against the theory that, when music and words are associated, the former has no independent claims. Mr Dvorák forswears that notion altogether, and, taking a few lines of narrative, uses them as freely as he pleases in order to secure the musical end he has in view. So much for the structural character of *The Spectre's Bride*; and now let me, continuing these general remarks, point out in what the very striking originality of the work consists. The Bohemian composer is one of those who have the faculty of creating melody. I shall not be expected to say that every phrase he employs is innocent of reference to any other. Such a result could hardly be even in the case of a man absolutely cut off from all musical thoughts save his own. But the melodic phraseology of Mr Dvorák is eminently distinctive and individual; at any rate in the realm of high art. It may, for aught I know, derive its characteristics from a common Slavonic source, and the chances are, indeed, that the composer, sprung from and intimately connected with the "people" of his native land, carries their musical dialect into the exalted region where he now dwells. This scarcely affects the question that, among composers of rank, he has a language of his own, not to be confounded with any other. The same distinctiveness is found in his harmony, which is remarkable for boldness. Mr Dvorák asserts an absolute freedom from the "tyranny of the tone families," and disregards their yoke in a manner that might well make the hair of pedantry stand on end with affright. Rules, in so far as they arbitrarily say, "Thou shalt not," are of no weight with him. He judges by effect, and if the desired result can be attained in any way, that way becomes thereby open and a lawful course. Very few composers dare act up to this theory of licence. As a rule, the only safe course is to keep within the bounds of precedent, but now and then comes a man who may be a law unto himself. "Consecutive fifths are forbidden," remarked Schindler to Beethoven on one occasion. "Who forbids them?" sharply queried the great man, and, getting no satisfactory reply, added, "I allow them." Only a few can thus speak, and Dvorák is one, because licence becomes with him a means of enriching the art instead of debasing it. The harmonies in *The Spectre's Bride* amply illustrate

what has just been said. They are bold up to and even beyond the verge of daring. With them the unexpected is always happening, and no one knows what a moment may bring forth. Yet, when apparently most reckless, Dvorák shows that he is working with a single eye to an effect, the legitimacy of which the ear admits at once, though the reason may hesitate. Every page glows with rich harmonies, and the sense of the listener is kept on the alert by a constant succession of seductive appeals to its appreciation of the beautiful. No less remarkable is *The Spectre's Bride* in its rhythmic features. These may be traced to the peculiarities of Slavonic music, but they are none the less novel in works of a high class. Dvorák uses them liberally, as he does also the resources of polyphony within the province of the orchestra. Here the connoisseur finds a chief cause of interest. Dvorák's orchestration is not mere colouring. Often it is scarcely less a weaving together of melodies than that of Wagner himself, but the result never confuses by over-elaboration. The consequence is that in the instrumental part of *The Spectre's Bride* we find more than sensuous enjoyment. It comes with all the force of symphonic music, being, indeed, an orchestral embodiment of ideas rather than an accompaniment to them.

Looking through the Bohemian master's cantata, an observer is struck by the ease with which expression is given to varied situations and thoughts. Thus the picture of the maiden praying in her chamber is complete. Midnight chimes are in the air, and through their harmonious clang the soft, sweet vocal praises are heard, telling of the widespread peace to which her own unrest is in contrast. Her meditation and prayer is an elaborate solo full of original features, not, perhaps, wholly appreciated at a single hearing; but its main section, embodying the prayer, "O Holy Mother, hear my cry," is purely and simply beautiful, the melodious theme being worthy of the place it fills in the scheme of the work. With wonderful ease does Dvorák approach the supernatural incidents of the story, and with extraordinary cleverness does he largely relieve the music necessary to them by a series of duets which are gems of tender expression. Thanks to these duets, the setting of the narrative, with all its terrible incidents, can continue to be of the weirdest character, without danger of sameness and monotony. But they have a far higher value, due to their inherent beauty. Dvorák has carefully subdued the horrible in the Spectre Bridegroom. Needs must that he acts as agent of the Evil Powers, but something of the lover clings to him still. His words and accents are gentle, so blending with those of the Maiden as that their dialogue moves almost on the same plan of tender expression. This being the case, it is easy to understand what relief each duet brings to the lurid effect of the scenes in which they occur.

The music to the narrative is mighty in its picturesqueness and force. It swoops down irresistibly, so to speak, upon the hearer, and carries him helplessly away on its tide. Nor does the current ever slacken. By device after device interest is kindled anew. Now melody, now harmony, now rhythm give stimulus, and both mind and ear lend themselves gratefully to the task imposed upon them. The power of music increases as the climax is approached, the scene in the hut where the maiden takes refuge being of enthralling power, a fact the more to be observed because nothing is due to mere sensationalism. I know plenty of charnel-house music which offends by its ghastly realism or innate vulgarity. Dvorák is never guilty of this. He idealizes every situation as a musician should, and attains his end by suggestiveness rather than portraiture. In the midst of the terror of the hut scene occurs a delicious contrast. The maiden again prays to the Virgin for help, and the air in which she does this shines like a brilliant amid the gems of the work. It furnishes a typical illustration of the master's method when at its highest, and alike for vocal melody and orchestral accompaniment stands amongst his very best efforts. Here my remarks must cease, for reasons not to be found in the cantata itself, which might well supply a theme for dissertation at any length. Enough now that English amateurs will rejoice in the possession of so fine a work, all the more because it was written for an English festival and called into being by the enterprise of their countrymen.

Dr Bridge's Hymn, "Jesus, pro me perforatus," next demands attention, and claims homage as a worthy setting of Mr Gladstone's luminous version of Toplady's "Rock of Ages." *Appropos* of the ex-Premier's verses, I should point out that in one case they express the sense of the original more clearly than the original itself. Toplady says:

"While I draw this fleeting breath,
When mine eyelids close in death."

And not unnaturally these are often taken as synonymous lines. Mr Gladstone avoids all chance of confusion thus:

"Dum nos artus vita regit
Quando nox sepulchro tegit."

Thereby giving the composer an opportunity for contrast, which he

has turned to capital account. By his setting of the Latin hymn the organist of Westminster Abbey has taken a decided step forward, and has warranted amateurs in hailing him as another vindicator of native talent. If present appearances may be trusted, Dr Bridge has a future among composers. He is entitled to speak, because having something to communicate, and not being merely an addition to the numerous tribe of vain babblers, the "tinkling cymbals" of musical art. If it be asked what ground I have for this assertion, I put "Rock of Ages" in evidence. The music of that work shows a mastery of resource, a knowledge of effect, orchestral and vocal, and a power of imagination which irresistibly enforces the opinion I have given. It is laid out for baritone solo and chorus, and into its structure one *leit-motif* largely enters, if, indeed, that can be called a *leit-motif* which obviously represents nothing—the phrase is purely a symphonic one, made prominent in the orchestra, without special reference to anything beyond. The share of the orchestra is otherwise conspicuous, but Dr Bridge recognizes where the chief interest of a choral work should lie, and his vocal music asserts predominance throughout. Its supremacy, however, is of a guarded sort, for reasons not unconnected with the fact that the work does not present a developed melody. Its thematic material consists of short, independent phrases after the modern, and, it must be added, convenient manner. These are sometimes treated antiphonally as between solo and chorus with considerable effect of emphasis. The final movement, in fugue form, is admirably designed for effect, and presents the composer in a light which must everywhere gain for him respect and admiration. I congratulate Dr Bridge upon his first appearance in Birmingham. If there be any logic in such matters, it will not be his last. I cannot dismiss the hymn without a word for Mr F. King, by whom the baritone solo was sung. This artist has, I should say, never done better during his as yet short career. In point of technique and expression his effort was worthy of unqualified praise, a tribute I give without reserve.

This morning's concert drew a full house, the attractions being Mr Villiers Stanford's new oratorio, *The Three Holy Children*, and Beethoven's Choral Symphony. As regards the first-named work, English art once again asserted itself. We are getting on. Year by year our native composers take steps in advance. They have the faculty of growth, their light shines brighter and brighter, so that we may hope to see it in the course of a few generations penetrate the dense mists of Continental prejudice, and reveal even to the self-sufficient German that he has rivals in the "unmusical country." Never since English art has been beaten down by Puritanism has its outlook been clearer than now. Let us all encourage it by supporting those Englishmen who have devoted to it their lives. This is a plain duty. The foreigner may be talented and estimable, but, other things being equal, the man of our own household must stand first. Mr Stanford's *Three Holy Children* comes as a buttress to the position just stated. It is a noble English work, and all the more welcome because springing from a source whence has flowed music painfully imitative of an alien style, which I hope never to see naturalized in this country. Mr Stanford has sobered down from the, shall I say, exaltation of youth, and in his latest work speaks with the measured force and plain directness of musical maturity. A hearty welcome to the change, for it implies the gain to true art of a gifted man, who may if he likes do great things in that large part of his life which, humanly speaking, still lies before him. I indicated in my letter of Sunday last the main lines of Mr Stanford's book, and, therefore, may now pass on to a consideration of the music. The first part, "By the waters of Babylon," is decidedly the best. How good it is may be inferred from the behaviour of this morning's audience. As a rule here, new sacred works are heard without much demonstration to the end, but Mr Stanford's first part had an effect so exciting that the composer was called from his seat in the gallery to the platform and overwhelmed with applause. In this act there was justice, all the music that preceded it being of the highest order of excellence. Mr Stanford uses representative themes, signifying the Jews, the Assyrians, image-worship, Jerusalem, the King, and so on, but, like Dvorák, he treats them discreetly, sacrificing little for their sake. In other respects the music is free from devices to which the ultra-modern school is fettered. Mr Stanford, in point of fact, here shows how possible it is to associate a modern spirit with the artistic methods which have come down to us consecrated by genius, and made authoritative by tradition. This is well. Those of us who call ourselves musical Conservatives are sometimes charged with advocating the finality of the art. Nothing could be further from the truth. We hail progress and development along the ancient lines, as in the case under notice. What we do oppose is the setting up of new fundamental principles, the creation of yesterday, and the offering in too many cases of personal vanity or scheming incompetence. Beautiful in form and expression is the music for the "Daughters of Jerusalem," with which the *Three Holy Children*

opens. It is music which has the power to command approval and sympathy by force of absolute and undisguised truthfulness to a dramatic situation easily understood. The Assyrian march which follows is, of course, less referable to a positive standard, but it has character, and is skilfully scored. Short fierce choruses for the bell worshippers, "Sing us one of the songs of Zion," are in fine contrast with the mournful answers of the women, and the continuation in which they assert fidelity to the holy city. Musical beauty is here paramount, and owes not a little to orchestration, wherein appropriate colour of the harp is conspicuous. A good deal—perhaps too much—of repetition lengthens the part, which, however, ends grandly with a choral prelude and fugue, "The heathen shall fear Thy name," of elaborate construction. Mr Stanford is not afraid of a choral fugue. He does not announce statement and answer, and then run away like "Punch's" little boy, who chalked up "No Popery." On the contrary, he stands to his guns, and fights the action out like a man, employing therein all the recognized devices of counterpoint. This it was which largely secured the splendid triumph already described.

Part second of the oratorio is less wholly a success than the first. This may be due to the excessive difficulty of the dramatic situation, and to the need of treating it in a sketchy manner. Anyhow, Mr Stanford fails here to keep up the strained interest with which the first part is heard. It is not difficult to suggest a remedy. I would remove altogether a solo and chorus in the style of Palestrina, as being less a welcome contrast than a glaring incongruity, and I would re-write the long and rather dull tenor *scena*, "Blessed be thou," in a more decidedly melodious vein. Apart from these numbers, the closing section of the work contains some admirable things. Among these are a lovely orchestral *intermezzo*, with incidental chorus, with ground bass, "And the King's servants that cast them in," and a magnificent setting for double choir of selected verses from the "Benedicite Omnia Opera," which brings the work to an end. In the last-named Mr Stanford has put forth his full strength in a plain and simple fashion, more suggestive of Handel than any modern writer. The result is an unqualified success, all the lessons of which the composer will doubtless lay to heart. Defects notwithstanding, the whole oratorio may be described in the same terms, and this was the opinion of the audience, who again called for Mr Stanford, and renewed their applause. Herr Richter conducted the performance, which was excellent from first to last, all engaged in it doing their work with heart and soul. The solos were intrusted to Miss Anna Williams, Messrs Maas, King, and Foli, who represented the Holy Children, and Mr Watkin Mills, who took the part of the King, and gave promise of much future usefulness. As regards the chorus and orchestra, nothing better could have been expected than their contribution to the general success.

The concert ended with Beethoven's Choral Symphony, the solos by Mrs Hutchinson, Mme Trebelli, Mr Maas, and Mr F. King. As Herr Richter's reading of the "No. 9" is well known, a word in praise of the chorus will suffice. The Birmingham choir again sang magnificently. This evening Gounod's *Mors et Vita* was repeated under the conditions of its first performance. Bare mention of the fact may suffice, and I will merely add that the day's returns show a decrease as compared with last Festival of £672, the total falling off in receipts being £1,210 7s. It only remains for me to state in the briefest terms some obvious conclusions from the experience of the week. First, all the arrangements of the committee as regards new works, with the exception of Gounod's oratorio, have justified their action. Second, all the artists engaged have sustained their reputations. Third, Herr Richter has carried through his first English festival with a success that cannot be gainsaid. Fourth, the Festival chorus has improved its position materially. Fifth, the orchestra has not been an advance upon that of former years. The balance is enormously in favour of the managers. I cannot conclude without expressing my obligations to various members of the committee, among them Mr Milward and Mr G. H. Johnstone, for kindly help; also to the hon. secretary (Mr Perera) and the committee of the Clef Club for great facilities in the discharge of my duty.—J. B.

THE Council of the Printers' Pension, Almshouse, and Orphan Asylum Corporation will meet for dispatch of business this day (the 5th September), in the Board Room of the Printers' Almshouses at Wood Green; after which a substantial tea will be provided for the inmates of the Almshouses and the executive and friends of the institution. At 6 o'clock, a Presentation will be made to the founders of an illuminated Scheme of the Pardoe-Killingback Pension Fund. The proceedings of the afternoon will be enlivened by the performance of a selection of music by Messrs Henderson, Rait, & Spalding's Brass Band, the members of which have kindly proffered their services.

"THE MUSIC OF THE FUTURE."

(To the Editor of the "Musical World.")

SIR,—I have somewhere read, and the opinion has been endorsed by the highest authorities, that "Imitation is the sincerest form of flattery." Perhaps I have not quoted the proverb correctly, otherwise I do not think it clearly explains the author's meaning; which is, I imagine, that strong and sincere admiration for a man of talent instinctively leads the admirer to an imitation of his idol's distinctive style or peculiarities; whereas the word "flattery," indicating false, fraudulent, hypocritical admiration, no imitation can be expected from the flatterer, unless it be for the purpose of gratifying the flattered; an act that has always *gain* of some kind as its ultimate object. Taking, then, the author's meaning, instead of his words, allow me to negatively illustrate it by a very remarkable instance we have just witnessed at the Birmingham Festival. Mr Ebenezer Prout has for many years attitudinised before the admiring eyes of the profession as a more than ordinarily enthusiastic worshipper at the shrine of Wagner. I know no man in the profession, not even excepting our enthusiastic friend, Walter Bache, who has ever surpassed him in the exuberance of delight expressed by him over a performance of *Tristan*, *Parsifal*, *The Meistersinger*, or some equally ethereal and colossal work of the "Socialistic" Poet-Composer of the Future.

That Mr Prout has been perfectly sincere in thus expressing his unqualified admiration for the Music of the Future no one who is at all acquainted with that most talented and genial gentleman can entertain the smallest doubt. No; as in the case of my friend Conway, the only charge that can be justly brought against him is that of *self-deception*; and as bare assertion is of but little value, I now offer your readers the "proof positive" of the correctness of the charge, as plainly observable to the most inexperienced in the delightful symphony, composed by Mr Prout, that we have just had the great pleasure of performing at Birmingham.

As to the merits of this charming work there appears to be, there can be, but one opinion, in the expression of which Wagner worshippers are as loud as is your humble servant, which is that it is the most legitimate, intelligent (and *intelligible*), interesting, and musicianlike production of the present generation; yet, while proceeding from the pen of one who professes to be one of the most devout worshippers of the genius of Wagner, there could not be found, from the first note to the last of this very long work, by the most microscopic examination, one single trace of the influence of the composer's idol! The inference to be drawn from this most remarkable fact is so palpable that I will not insult the understanding of your readers by indicating it; it must strike every man who will take the trouble to *reflect* on the subject, an unfashionable operation I admit. Mr Prout may assert that it is possible for a composer or writer to entertain a deep and sincere admiration for the works of some other writer or composer who has preceded him, without allowing the influence of such admiration to be apparent in the works proceeding from the pen and brain of the admiring student. Some such assertion, indeed, Mr Prout did favour me with in reply to my jocose remark that the highest compliment I could pay him, when speaking of his charming symphony, would be to inform him that he is a *humbug*: my meaning being, as he subsequently comprehended, that he deceives himself by pretending to be an admirer of the Wagner music while he writes in a style totally different thereto.

But this assertion of Mr Prout will not bear the smallest amount of examination. As well might we expect to find devoted admirers of Liberalism amongst the ranks of the Conservatives, or devout Protestants in the forces of Catholicism. That the idolater may desire and intend to be perfectly natural and original in his productions is quite possible, but do what he will that which has so powerfully affected his soul and brain *must* peep out here and there in the productions of that soul and brain.

I have just discovered the letter of your correspondent who signs himself "Oissy-Dumaine" (why are all the Wagnerian correspondents ashamed of their proper names?) in your issue of to-day's date, Aug. 29, which charges me, amongst many other high crimes and misdemeanours, with "an almost *personal* amount of uncalled-for abuse," which letter, I presume, I must reply to, unless I am prepared to bear the burden of another grave charge, that of want of ordinary politeness; but, as I have, I fear, already occupied more of your space than you will be disposed to grant me, I must reserve my defence until next week, by which time Mr Oissy-Dumaine may be disposed to inform me of the meaning of "a *personal* amount." In the anticipation of this enlightenment,—I remain, Sir, yours sincerely,

THOMAS REYNOLDS.

HEREFORD FESTIVAL.—The sale of tickets for the ensuing musical festival at Hereford, which commences on Tuesday next, is progressing favourably.

GOUNOD'S MORS ET VITA.

(Opinion of "The Sunday Times.")

The primary fault of *Mors et Vita* is its length, and this fault is due, first of all, to a superabundance of repetition; secondly, to a sameness of treatment that ultimately results in monotony. The *Requiem* is too long, and, whether performed separately or as a part of the whole work, it can be cut down with gain to its effect in every particular. When this is done the sense of weariness which steals over the hearer during the latter portion of the trilogy will probably not recur. From a musical point of view, *Mors et Vita* would stand a better chance of popularity than *The Redemption*; it contains less recitative and far more vocal melody of an attractive kind. But against this advantage must be placed the drawback of a subject vastly inferior in interest and a text which, at present at any rate, is in Latin. When so much has been said, the fact remains that Gounod's second trilogy is a deeply impressive and in many respects noble work. He may ride his hobbies of "form" nearly to death, but there is no resisting the influence of his fervent religious sentiment, the glowing colour of his harmonies, and the frequent grandeur with which he employs the ample resources at his command. If, therefore, the composer will consent to revise his score before it is performed in London, I am prepared to see *Mors et Vita* meet with a success much more decided than has been its lot at Birmingham. A few words must suffice to deal with the splendid performance which cost Herr Richter such infinite pains, and brought all the finest qualities of the Viennese conductor into play. The band "put its best foot forward," and did absolute justice to a task far from easy, but thoroughly grateful. Barely, either, did the chorus deviate from its high level of excellence, and, considering the chromatic nature of some of the progressions, this is saying a great deal. In the hands of the quartet which created *The Redemption*, the solos received a simply perfect interpretation. Mme Albani, Mme Patey, Mr Lloyd, and Mr Santley were all in first-rate voice, and their singing was wholly worthy of their reputations. I must not end my notice of this eventful morning without a word for Mr Stimpson, whose ability and discrimination at the organ were beyond praise.—H. K.

MUSIC AT BUXTON.

The musical doings of this salubrious locality, which we reported last week, have been continued in the same excellent spirit—excellent as compared with the music of some other English watering-places, where the main, if not the sole, aim is to meet the lowest taste or the want of taste with flimsy frippery. For solo performances here have been Miss Annie Glen, Mme Antoinette Sterling, Miss Adeline Paget, Mr Iver McKay, Mr Grimes, and Mrs Wilson-Osman, the last a distinguished pupil of the Royal Academy, who sang a song by Verdi, the song, "Pack clouds away," in which she was admirably accompanied on the clarinet by Mr Hofmann, a member of the local band, and two songs of great interest by her fellow student, Miss Dora Bright, who, on one evening, played a Romance and Allegro on the pianoforte, with orchestral accompaniment, of her own composition. It is now to speak of the orchestral doings. These have included Beethoven's Symphony in B flat and Walter Macfarren's Symphony in the same key, of which, on one occasion, but two movements were given, and on another the entire work, and we have had also the overtures to *Les Deux Journées*, *Der Freyschütz*, and *Chery Chase*, the last having been twice played. The sisters Molyneux, both pianists, have added to the attraction of the concerts by their performances. Some controversial correspondence in the local papers between the lovers of high art and the grovellers in the regions of popularity is exciting the attention of the town; the latter would listen to nothing but of the lightest, and would probably prefer to talk through that, and the former own to true pleasure from the more earnest music, which they receive with attention and applaud with thorough heartiness. Travellers tell much of the daily concerts at the principal baths of Germany, and it is truly gratifying that performances of like character are also in course at home, and are regarded with the respect to which they are entitled. It is then to be hoped that committees or directors, or whoever may be in authority at other resorts of holiday makers from London, may sooner or later, and the sooner the better, pursue the principle on which Mr Karl Meyder is acting here with complete success.

AN INTERESTING FACT.—The earliest known occasion of the name "pianoforte" being publicly used was in a playbill dated May 16th, 1767, a copy of which is preserved by Messrs Broadwood. The piece announced was *The Beggar's Opera*, and part of the attraction is thus given: "Miss Buckler will sing a song from *Judith*, accompanied by Mr Dibdin upon a new instrument called 'pianoforte.'"

MUSIC IN MUNICH.

September 2.

Although active rehearsals are going on for the performances of *The Ring des Nibelungen* next week, Wagner's early works are not put aside in view of his *giant utterance*, and last evening *Der Fliegende Holländer* was performed, the parts of Van der Decken and Senta being respectively illustrated by Eugen Gura (who is to play Wotan in the *Nibelungen* drama), and Fräulein Wekerlin. Of the former singer, there is neither more nor less to remark upon than that, like all German vocalists, he declaims particularly well, and would, no doubt, have more sonority in his singing, had he always undertaken characters that demand smaller vocal exigencies, and within the compass of his voice, which being essentially of a *bass* quality, has lost much of its solidity by its possessor singing baritone parts. Many vocal shortcomings were, nevertheless, amply atoned for by intelligent acting, and use of what remains of the organ already mentioned.—Mlle Wekerlin, whose portrayal of Senta was original and spontaneous in everything that the music inspires, presented a creditable reading of the heroine, although scarcely sufficient to mollify the stern exactingness of Wagnerian disciples. Her amiable and somewhat nonconformist old parent, Daland, was successfully played by Kindermann, a singer and actor who, whatever he interprets, does it completely. The artist to whom the large slice of praise is due is Herr Levi, the conductor, who caused the prelude, the most interesting feature of the entire opera, to be performed simply to perfection, the orchestral balance, which more especially in this part of the score is usually so severe to retain, particularly when Van der Decken's motive enters the bass, the strings responding stormily, was worthy companion to the subject. The *finale* of the drama was worked out with equal vigour and sincere devotion by the orchestra. The remaining characters were played by Herren Schlösser, Wiegand, and Fräulein Herzog.

The performances of *Der Ring des Nibelungen* commence on Tuesday evening with *Das Rheingold*; Wednesday following, *Die Walküre*; Friday, *Siegfried*; and Sunday, *Die Götterdämmerung*. Herr Vogl will play Logé in *The Rheingold*, Siegmund in *The Walküre*, and Siegfried in the two following dramas. Frau Vogl will sustain her Munich creation of Brünnhilde, whilst Herren Fuchs, Schlösser, Gura, Kindermann, &c., will resume their last year's impersonations of Alberich, Mime, Wotan, and Günther; Hagen and Fasner, the parts of Froh and Donner; Fasolt being represented by last year's artists also. A considerable number of Wagnerian pilgrims have already arrived, amongst which are Charles Lamoureux, Edouard Colonne (the Gog and Magog of Parisian orchestral concerts), Hans von Bülow, Wilhelm Talpert, Mr C. A. Barry, Mr William Shakespeare (Royal Academy of Music), Mr Charles Davison, together with the ever-faithful Wagnerian auditor, Baronne Vigier (Sophie Cruvelli) and her son, Judith Gautier (Mme Catulle Mendes), Mrs Charles Davison, Gräfin von Schönau, and many other prominent personages of the art and fashionable worlds. Rooms, both in hotels and private houses, are at a considerable premium, many of the more courageous amateurs being contented to pass the night on the downy billiard bed.

FOREIGN BUDGET.

(From Correspondents.)

BERLIN.—By her impersonation of Marguerite in Ch. Gounod's *Faust* and of Gilda in *Rigoletto*, Miss Ella Russell fully confirmed the favourable impression she had previously created. Herr Julius Perotti, first tenor of the Operahouse, Pesth, has likewise appeared at Kroll's Theater. He opened as Raoul in *Les Huguenots*, which he followed up with Manrico in *Il Trovatore*, being favourably received in both operas.—Herr Steiner began his season at the Wallhalla-Operetten-Theater, on the 3rd inst., with the buffo-opera, *Don Cesar*, words by Oscar Walthers, music by Adolf Dellinger.—After singing at the Philharmonie, the Vienna Men's Choral Association gave a so-called "Popular Concert" in the Circus Renz. It was a great success.

BRUNSWICK.—The Ducal Theatre re-opened for the season with Mozart's *Don Juan*.—The Abt Memorial Fund has been enriched by 2,000 marks, the proceeds of a garden concert. The total sum collected now amounts to 10,000 marks, or about one-third of the sum required.

BERGEN.—Writing from this place to the Paris *Figaro*, M. Fischer, the well-known violoncellist, who accompanies M^{me} Christine Nilsson on her tour in Norway and Sweden, says: "Before entering the port here, the steamer in which we were displayed all her flags. Her entrance was saluted by a salvo of artillery. An enormous crowd lined the quay at which we landed, and accompanied M^{me} Nilsson's carriage to the hotel, cheering her, and covering her with flowers. All the streets were dressed out with bunting, and so were all the vessels in the harbour. M^{me} Nilsson's rooms are completely filled with the flowers she has received. This evening she was serenaded. The crowd again cheered her repeatedly, and asked her to sing. But, being fatigued with her voyage, she begged to be excused, promising compliance with their request some other time. Our first concert takes place on Monday, the 24th August, and I do not doubt that, when she returns to her hotel, M^{me} Nilsson will be obliged to sing for the crowd. She had scarcely arrived here before Mr Gladstone called and left his card. The Prince of Wales is expected to-morrow, and will attend the concert on Monday. We give two concerts here, and several days ago there was not a place to be had."

BERGAMO.—The following are the particulars of the accident which lately happened here to Alfred Piatti: The celebrated violoncellist was riding in a carriage with his daughter and his son-in-law, when the carriage unfortunately upset, and the two gentlemen were thrown out and seriously hurt. Signor Piatti had his right arm fractured in two places above the elbow, besides being badly wounded in the forehead. His son-in-law suffered a fracture of the skull. According to recent accounts, both patients were progressing favourably.

BARL.—A grand funeral service, at the expense of the town—where he was born—took place lately in memory of Nicola de Giosa, the composer, at the church of St Nicholas. So great was the crowd that many persons were unable to find room in the sacred edifice, so that the mass executed on the occasion, and one of the best works of the Deceased, was repeated in the theatre, the proceeds being devoted to a charitable purpose. A commemorative tablet, moreover, has been affixed to the front of the theatre.

HELIGOLAND.—Sixty members of the Vienna Men's Choral Association profited by their North German trip to visit this, England's smallest dependency. They met with a most cordial reception. The place was decked out with flags, and cannon were fired. The Governor, also, invited them to Government House, where they sang several of their most popular pieces. Herr Hofmann, Secretary to the Association, afterwards returned thanks for the kind welcome they had received, and the proceedings were brought to a close by hearty cheers for Queen Victoria.

LOSCHWITZ.—At the concert given on the 18th August to commemorate the centenary of Friedrich Wieck's birth, the musical programme included: "Polonaise à 4 m." Fr. Wieck; "Wienlied für 4 Frauenstimmen," Fr. Wieck (arranged by Magnus Höppler); "Sehnsucht, schwedisches Quartett für Frauenstimmen," Södermann; Songs with Pianoforte Accompaniment: "Der Wanderer in der Sagemühle," Fr. Wieck, and "Könt' ich Dich in Liedern preisen," F. W. Pohle; Pianoforte Trio in G major, Joseph Haydn; Swedish Quartets for female voices: "Die Blumen sie duften," "Jungfrau ging zum Wäldchen," "Hochzeitmarsch," Södermann; "Albumbblätter," and "Norwegischer Festzug," Grieg. Prominent among the artists who took part in the proceedings was M^{lle} Marie Wieck.

LOVE AND GLORY.

(Words for a Duet.)

FIRST VOICE.	SECOND VOICE.
Oh! give me honour and renown, And love may bide awhile; My brow adorn with laurel crown, Who will may sigh for beauty's smile.	Let fame and glory come or go, So love be ever near; What reck's it if the whole world blow Its hollow praises in mine ear?
Oh! give me glory, give me fame, The fortune of the great; Each lower aim I here disclaim, Give fame and glory—love may wait.	Ah! love shall evermore be mine, Whatever else my fate; Who now resign her joys divine At last may sigh for love too late.
Copyright.	ALFRED TAPLEY.

Mr W. Henry Thomas will resume the rehearsals of the "Popular Choral and Orchestral Societies" at the Charter House in October.

INVENTIONS EXHIBITION.—The number of visitors for the week ending Tuesday, August 25, was 141,566, and the total since the opening of the exhibition, 2,357,497.

TO CORRESPONDENTS.

A SUBSCRIBER.—The analyses of the new works performed last week at the Birmingham Festival, and which appeared in the *Birmingham Daily Post*, were currently reported to have been written by Mr Joseph Bennett. They were not, however, from the pen of that accomplished writer, but were the joint production of Mr Alfred Feeny and Mr Stephen S. Stratton, who may indeed feel proud at the compliment paid to their literary abilities.

DEATHS.

On August 13, at New Swindon, Mr JOHN HULME PREECE, late Secretary to the Great Western Railway Mechanics' Institution, aged 61.

On August 31, at Hampton, BLANCHE JULIA, wife of R. D'O'LYE CARTE, and youngest daughter of Mr Prowse, of Stroud Green, Hornsey, aged 32.

On Sept. 1, at Clacton-on-Sea, CLARA, wife of C. R. NIEDERHEIT-MANN, of Beethoven House, North Finchley, aged 34.

To ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, SEPTEMBER 5, 1885.

INTERNATIONAL INVENTIONS EXHIBITION.

CHORAL COMPETITION.

In pursuance of the original scheme that allied music to inventions, the Council of the International Exhibition set apart four days of the present week to choral competitions, the first of which was held on Tuesday afternoon, Sept. 1st, in the Albert Hall. Without taking into account the concerts and performances provided specially for the entertainment of the public, the directors have not been unmindful of the more educational services expected at their hands. Had they presented only the loan collection of instruments, books, and manuscripts that still attract connoisseurs and students to the upper gallery of the Albert Hall, they would, perhaps, have done in that case enough to justify the position that rendered them, upon their own showing, responsible for a faithful and thorough exposition of the art. But from time to time performances have been given in illustration of the history of music. Performers expert in playing upon obsolete instruments were brought from Brussels to place before us the strains our forefathers delighted in; singers from Amsterdam revealed the characteristics of the ancient Flemish school of composition; members of the Round, Catch, and Canon Club exhibited a kind of art once held in honour by Englishmen; the Bristol Madrigal Society sustained the noble character of the Elizabethan period; and a select choir, under the direction of Mr Rockstro, gave some admirable specimens of the polyphonic school of Italy as represented by Palestrina and Allegri. Although those events were highly interesting and very instructive, yet it might fairly be said that the proceedings of the present week will be far wider in their effects, for they supply a stimulus to choral practice that must prove beneficial throughout the provinces.

From many parts of the country are sent picked choristers to represent musical associations, each of which is busy within its district in the practice and dissemination of music of a high order. At the competition on Tuesday the societies of Dover, Birmingham, Leicester, Nottingham, Sheffield, Liverpool, Burslem, and Manchester were engaged in the contest, while the Metropolitan boroughs were championed by the Chelsea Philharmonic Society. A feeling of regret is called forth at the little interest the chief London choirs apparently take in the matter. For some reason or other competitive displays do not fall in with the humour of our amateurs. Whilst natives of the Principality are quickened to the soul by those public trials of choral skill which now form the chief element of the much-cherished Eisteddfod, Londoners, on the contrary, seem generally disposed to decline such honourable contentions. Possibly it might be held that the monetary rewards offered by the Council—first prize, £100, second £60, third £30—are rather impediments than

inducements; still the credit of their order, if not the pleasure of the contest, should lead our amateurs to mix in the affray. The Dover Harmonic Society (conductor, Mr Howells) was the first to attack the pieces selected for the opening trial, viz., "Why rage fiercely the heathen?" (Mendelssohn) and "Fire, fire!" (Morley). Possibly the vastness of the hall impressed the singers with the necessity of applying their utmost force to the *forte* passages in the Psalm, causing them to lose thereby the hold their naturally sweet voices had gained at first upon the auditors. Apparently conscious of this error of judgment, they kept, in the madrigal, well within their means, and left the platform, after singing Leslie's "Lullaby" in a tender manner, with the good wishes of the audience. A larger body of performers—the Birmingham Musical Association (conductor, Mr Stevens)—next took possession of the orchestra. Relying upon the resonant quality of the female voices, the basses apparently imagined their want of power would escape notice. The ladies, on the other hand, suffered no opportunity in the Psalm to pass without turning their vocal abilities to good account. Probably the madrigal was taken a trifle too fast, hence the hurry and bustle which accompanied it; but the piece of their own selection, Leslie's "Resurgam," displayed the merits of the executants to the utmost advantage. The Leicester Choral Society (conductor, Mr Hancock) appealed to the judges and the public by gentle means. Their voices, always sweet and musical, were sufficient in volume to give the contrasts Mendelssohn's music demands. While the *crescendos* in the madrigal sounded a little forced, the several phrases being linked so well together, an artistic result was secured. The Nottingham Philharmonic Society (conductor, Mr Addcock) started in no apologetic mood. With a metallic ringing sound, and a never faltering rhythm, the strains were carried from first to last with a certain ring of victory. Assuredly the mechanism was free from defect as from any sense of labour, and the spirit that actuated the vocalists was cheerful and confident. Powerful in basses, the Sheffield Choral Union (conductor, Mr Hadfield) strove by weight of voice to make amends for paucity of numbers in the lighter registers. With the Burslem Tonic Sol-fa Choir (conductor, Mr Docksay) there was no need for one section to exert itself at the expense of another. Each part was admirably balanced, and the harmonies were throughout firmly sustained. A spirit far too eager militated against the success of the Liverpool Cambrian Choral Society (conductor, Mr Parry). On the other hand, the Manchester Philharmonic Choral Society (conductor, Mr Lane) relied mainly upon the steadiness with which the members approached the subjects. The density of the voices in the inner parts lowered the pitch a little, and imparted thereby a certain ponderousness to the performance. In provoking contrast came the Borough of Chelsea Philharmonic Society (conductor, Mr Evans), with a full complement of light cheerful voices in the upper register, but a deficiency of power in the tenors and basses. Although the last of a series of performances wherein monotony is inevitable, still the patience, nay, the interest, of the public was not abated. The judges of the day were Mr Ebenezer Prout, Mr Arthur O'Leary, and Mr Fanning.—L. T.

On Wednesday the choral competitions were continued in the Albert Hall, where, in spite of the wet weather and the fact that it was a half-crown day, an audience of nearly 2,000 persons was at one time assembled. The contest on this occasion was for mixed choirs of not less than fifty nor more than a hundred voices, the prizes being of the respective values of £60, £35, and £15. As on the preceding day, the singing was entirely without instrumental accompaniment, and each choir gave two set pieces—Mendelssohn's "Judge me, O God," and Converso's "When all alone"—in addition to one chosen by itself. The judges were Mr W. A. Barrett, Mr H. Leslie, and Mr W. G. McNaught. A treat was at the commencement given to the audience by the Portsmouth Temperance Choral Society, whose 88 members displayed a high state of efficiency, the altos especially being a fine body. "When winds breathe soft" was the extra piece sung by this choir. In consequence perhaps of being overweighted with male voices, the singing of the Sheffield

Tonic Sol-fa Association (98 in number) was the least bit rough in tone. Nevertheless, it did honour to the Tonic Sol-fa system, being marked by much precision and taste, especially in the *pianissimo* passages. Most of the members sang without copies of the music, and the extra piece was Leslie's "Lullaby of Life." The 84 representatives of the Hanley Glee and Madrigal Society also sang for the most part from memory. Their quality of tone was as nearly perfect as possible, and after giving Gounod's "Come unto Him" as their speciality they were repeatedly cheered. The Chesterfield Harmonic Society mustered 91 voices, and chose Macfarren's "Break, break," as an addition to the set pieces. Singing entirely from memory, their performance was creditable in every particular. The choir of the Popular Ballad Concerts Committee (London) was under the disadvantage, considering the size of the hall, of being small in number, mustering only 69. They sang, however, very agreeably, excepting that the sopranos were rather shrill in the upper notes. Their special piece was Mendelssohn's "Nightingale." The 96 voices of the Peckham Tonic Sol-fa Choir went well together, and were excellent in tone, but their style of singing might with advantage have been a trifle more spirited. Sullivan's "Say, Watchman, what of the night?" was the third piece given by this body. There was no lack of spirit in the performance of the South London Temperance Choir, whose 73 representatives gave every token of diligent practice, and could only be accused of occasional traces of harshness. "Snatch me swift," one of Calcott's compositions, was their extra piece. The Marlborough (Chelsea) Choral Society, the last to come on the platform, was the smallest, numbering only 52. With the "March of the Men of Harlech," in addition to the set pieces, they displayed voices of good tone, but at the same time did not seem to have prepared with sufficient industry for the competition.—D. N.

Six choirs of class 2 remained to sing on Thursday; the general competition terminating yesterday with classes 4, 5, and 6, consisting of separate choirs of male and female voices, the particulars of which we must defer until next week.

MDME MARIE ROZE IN DUBLIN.

Mdme Marie Roze has every reason to be satisfied with her visit to Dublin with the Carl Rosa Opera Company. Her success in *Manon* and *Carmen* has been something tremendous, while her social success has been equally gratifying. Mdme Marie Roze has been the honoured guest of the Lord Lieutenant and the Countess of Carnarvon at the Viceregal Lodge, also of General Sir Thomas and Lady Steele, Sir Edward and Lady Guinness, &c. At a dinner party given by Mrs Mackey in Merrion Square, Mdme Roze was presented with a magnificent diamond bracelet, as a *souvenir* of the great friendship and regard which Mrs Mackey entertains for the charming prima-donna.

PROMENADE CONCERTS.

On Tuesday a very large audience assembled at Covent Garden Theatre, the lady vocalist being Mdme Rose Hersee, who, with her well known archness and vivacity, rendered most charmingly the little history of a "Summer Shower," by the "poet-composer," Marzials. A double "call" was the well-merited result. Mr Joseph Maas, who represented the "sterner sex" at the same concert, sang in fine style Balfe's beautiful serenade, "Good night, beloved," and was rewarded by a unanimous demand for its repetition; the accomplished tenor, however, did not accede to the request, but gave instead the same composer's "Come into the garden, Maud." The programme was headed by Berlioz' "Marche Troyenne," followed by Weber's Overture to *Der Freischütz*, the ballet music from *Guillaume Tell* (which delighted everybody), and "A little Love Song," by Taubert, arranged for a quartette of stringed instruments with the addition of an oboe, on which M. Dubrucq discoursed most lovingly. An arrangement for orchestra and military band of Handel's "Harmonious Blacksmith" followed, and then Mr Julian Egerton played a remarkably difficult fantasia for the clarinet, the composition of C. D.

Reissiger, which called forth general approbation. A new set of waltzes, entitled "La Fête," by W. C. Levey, the composer of the popular "Esmeralda," were subsequently played and met with genuine success. They are charming specimens of waltz-music, thoroughly melodious (an essential quality), and beautifully harmonized. The orchestra played them *con amore*, and "La Fête" waltzes are likely to be heard in every ballroom during the coming season. The first part concluded with a selection from *Tannhäuser*, with the usual solos by the principal instrumentalists.

The second part began with Wallace's overture to *Maritana*, followed by Mr Crowe's new vocal waltz, "Fairie Voices," in which Mr Stedman's choir of boys and girls took part with their well-known effect. A descriptive piece, "The Caravan," by Georg Asch, seemed to please the audience very much, and the accustomed success attended Mdme Rose Hersee's singing of "Home, sweet home." Mr Joseph Maas was favoured with an "ovation" after the ballad from *Maritana*, "There is a flower that bloometh," and Mr Howard Reynolds was vociferously applauded after his performance on the cornet of Schubert's "Serenade." Divers other instrumental pieces followed and were received with the usual "honours."—A. B.

PROVINCIAL.

YARMOUTH (NORFOLK).—Within the last few days a large scale 16-feet violone and a large scale diapason of like proportions have been added to the organ at the Parish Church. These additions were "opened" on Thursday evening, Aug. 27, when a special service of praise was held, and the Vicar (Rev. Canon Venables) gave a brief address. At the organ Mr Latter, of Woodford, Essex, and Mr E. Stonex, son of Mr Henry Stonex, of this town, presided.

CROMER.—An organ recital was lately given in Cromer Church by the Rev. L. M. White, B.A., the programme consisting entirely of selections from the works of Handel and Mendelssohn, which were rendered with considerable ability, and afforded evident pleasure to the congregation. There was a good attendance. "O lovely peace," "Waft her, angels," and "O for the wings of a dove" were especially pleasing, particularly the latter. Among the other selections the sublime chorus, "Sing unto God," from *Judas Maccabæus*, and Mendelssohn's "Wedding March" were admirably given. Appended is the programme: Overture to *Samson*—*pomposo, allegro, allegretto* (Handel); Selection from the introduction to *Lobgesang*—*maestoso con moto, allegretto* (Mendelssohn); Air, "O lovely peace," and chorus, "Sing unto God," from *Judas Maccabæus* (Handel); Songs without Words, (1) in F major, (2) in E minor; "Funeral March" (Mendelssohn); Air, "Waft her, angels" (Handel); Aria, "O for the wings of a dove," and "Wedding March" (Mendelssohn). The amount collected in the plates at the door was £7 1s. 6d., which will be given to the Cromer Church Restoration Fund.

LINCOLN.—The fourth "Annual Brass Band Contest," promoted by the Lincoln members of the Manchester Unity Independent Order of Oddfellows, was held in the Arboretum on Saturday afternoon, Aug. 29. The grounds, which looked gay with summer flowers, were visited by several thousand persons during the afternoon and evening. Thirteen bands had entered for the contest, but eight only put in an appearance, viz.: Black Dike Mills, Queensbury; Batley (Old) Band, Notts Temperance Band, Lincoln Temperance Band, Gainsborough Rifle Volunteers, Britannia Ironworks, Gainsborough; Grimsby Artillery Volunteers, and Wyke (Old) Band, Bradford. Mr T. E. Embury, of Manchester, officiated as judge, and his awards were as follow:—First, £25, Black Dike Mills; second, £15, Wyke (Old) Band; third, £10, Batley (Old) Band; fourth, £5, Britannia Ironworks, Gainsborough. The prizes for Lincolnshire bands were also offered, and were taken as under:—First, £3, Gainsborough Rifle Volunteers; second, £2, Grimsby Artillery Volunteers; third, £1, Lincoln Temperance. After the contest, several glees were sung by Messrs Orange, Hirst, Dunkerton, Jackson, and Hadley (of the Lincoln Cathedral Choir), with Mr G. Peck. The Lincoln Temperance Band was engaged to play a collection of dance music. Various sports were provided, and the proceedings were brought to a close with a display of fireworks.

LEEDS.—The autumnal session of the Corporation free organ recitals commenced on Saturday evening, Aug. 29. The summer session was brought to rather an early close owing to the illness of Dr Spark. Our borough organist, however, if his playing on Saturday was any proof, has thoroughly recovered his health. The Victoria Hall was filled with an audience of nearly two thousand persons, who received Dr Spark with sympathetic applause as he

made his way to the organ. The programme was the same as that provided on the occasion of the visit of their Royal Highnesses the Prince and Princess of Wales to Leeds. It consisted of three organ solos, rendered by Dr Spark with all his old vigour and taste, part-songs, solos, and choruses. The vocalists were Mdme Pauline Evison (soprano), Miss Emmeline Kennedy (contralto), Mr Fisher Heath (tenor), and Mr Dodds (bass). In the quartet, "Now pray we for our country," their voices blended with pleasing effect, while all the solos were well received and some re-demanded. A very popular programme was brought to a close by the audience singing "Auld lang syne" and the National Anthem. The "Recitals proper" commenced on Tuesday afternoon.

MALVERN.—On Wednesday evening, August 26, a grand concert was given at the Assembly Rooms, the artists being Mdme Antoinette Sterling, Mdme Adelina Paget, Mr Edward Grime, and Mr Iver McKay. The audience was a large and fashionable one. The programme was carefully prepared, and consisted of vocal and instrumental selections by the best composers. Mdme Sterling had to repeat each of her songs. Mdme Paget and Mr Iver McKay were also encored. Mr Edward Grime made his *debut* before a Malvern audience in the song, "Honour and arms" (Handel), and met with a very cordial reception. Mr Ferdinand Hartung's rendering of a violin solo was a masterly performance.—Mr and Mrs German Reed gave their entertainment at the Assembly Rooms on Wednesday last. The programme included Mr Corney Grain's musical sketch, *Eton and Harrow*, and *A Peculiar Case* (music by George Grossmith).

MR JOHN HULME PREECE.

The late Mr John Hulme Preece died on Aug. 13th last, after a very short illness, aged 61 years. During the twenty-three years that he was Secretary to the Great Western Railway Mechanics' Institution at New Swindon, Mr Preece became known to a very large number of persons connected with the musical and dramatic profession, by whom he was much liked and greatly respected. Mr Preece succeeded as Secretary to the Institution by Mr F. G. O'Connor, a gentleman who is fully competent to undertake the position so long occupied by his predecessor.

THE Lyceum Theatre re-opens this (Saturday) evening with *Olivia*. Mr Irving will again appear as Dr Primrose, and Miss Ellen Terry as Olivia. During the recess the theatre has been entirely redecorated.

ACCIDENT TO SIGNOR PIATTI.—We learn with regret that Signor Piatti, the violoncellist, has met with a serious accident whilst driving to Bergamo from his villa at Cadenabbia, on Lake Como, where he has been spending his summer holiday with his daughter and her husband. The carriage was upset, and its occupants were thrown violently to the ground. Signor Piatti, who is sixty-three years of age, suffered several severe contusions of the head and face, and his right arm was fractured in two places.

MR AND MRS GERMAN REED'S Entertainment has been largely patronized by visitors to the South coast during the provincial tour. The company is now performing at Cheltenham, after which Malvern and Leamington are to be visited, and a week in Edinburgh is arranged at the end of the month. The pieces performed are *A Pretty Bequest*, written by T. Malcolm Watson, music by Hamilton Clarke. Mr Corney Grain's amusing musical sketch, *Eton v. Harrow*, and *A Peculiar Case*, written by Arthur Law, music by George Grossmith. Mr George Gear has been playing (amongst other solos) his charming rigaudon, "Le Plaisir," and Ignace Gibsons's melodious "Sächsisches Lied." The company separate for a holiday previous to their performances in Edinburgh.

A PRIVATE letter from New York, dated the 18th inst., says:—"Mr D'Oyly Carte arrived here yesterday with his company by the Cunard steamer *Aurania*. He sailed under the assumed name of Mr Henry Chapman, and was thus addressed by the Custom House officials on landing. The only person who recognized him at the Custom House was his American manager, Mr John Stetson. Mr Carte subsequently stated he had assumed this *nom de guerre*, by which he was known even on board the steamer, as it was deemed absolutely necessary to keep his departure a secret in order that no piratical version of *The Mikado* should be hurried out before his arrival. Mr Carte added that not even the members of his company knew where they were going until the day before their departure, and some of his people only knew of their destination three hours before they sailed."—*Daily News*.

HAMBURGH AND ITS THEATRES.*

How quickly are they over, those bright days, free from care, of *dolce far niente*, of lazy dreaming, of rest from one's usual overstrained exertion! They seem to have disappeared ere they have scarce begun. Yet, however short the period of necessary repose may strike us as being, in which both mind and body seek fresh energy after over-fatigue, towards the end of that period there is felt a restless prickling in the nerves, a sort of unrest, similar to the impatience of the racer, who has reposed too long amid the fragrant hay in his stable. The yearning to test one's newly acquired strength, the desire for combat and victory, pulsates in every nerve, and our unquiet fancy demands fresh nourishment.

Repose does not always bring with it rest, and so one fine day we find ourselves again mentally busied probably with some new task which beckons to us from the horizon of art.—The steam monster bears us quickly along past forest, and hill, and open country, to which we bid farewell for a long time; but whither does it bear us! One towards the South, another towards the North!—Towards the North, with its frigid inhabitants and unsympathetic mode of life!—Such is the belief of many a person who entertains against everything under the category of the "North" the same South-German antipathy which caused my bosom to throb anxiously when I set out from beloved Austria, to which I am attached heart and soul. Prejudice against the North makes the South-German picture there cold people, frigid minds, a stiff and unsympathetic mode of life. How agreeably is he undeceived! With a light heart do I joyfully return on the present occasion to interesting and noble labours, I, who a year ago, with tears in my eyes, found it so difficult to leave my darling native land.

But on the very first morning Hamburg smiled on me with a friendly, brilliant smile, like a fair and rich patrician who wears her diamonds every day. That ornament of Hamburg, the Alster, as smooth as a mirror, greeted me as it sparkled in the sunshine. Its blue, transparent flood stretches out like a lake, on whose expanse flocks of swans disport, and sailing boats rock lazily, while busy steamers rush along, and convey the cheerily smiling people to that charming spot, Uhlenhorst. There the houses of the rich Hamburg patricians and merchants are ranged close to each other, and beautifully situated places of entertainment attract the well-dressed crowd into the recesses of their fragrant greenery; in fact, all Uhlenhorst is nearly one large garden. Along the Alster runs a fringe of the most delicious villas, half concealed in the flowery splendour of their grounds, where noble roses exhale their perfume, and rare plants shine in all the rich magnificence of colour.

Wealth looks out from every window, and peers forth from every place of business. Wherever the eye glances, merry, busy people, in rich toilets, hasten past. There are splendid equipages, aristocratic commercial firms, and a traffic which compels the tradesman to keep his large premises lighted up till eleven o'clock at night, and to double the number of those in his employ. Till near midnight, and past that time, a numerous multitude moves through the brilliantly illuminated streets. Not one of the theatres is over before half-past ten, eleven, and sometimes even twelve. Every variety of taste among the public finds a corresponding theatre, and each of the various theatres finds therein its account.

Door to door, in a long row, stand the temples of the Muses, now serious, now sprightly, and before each one there is a host of persons wanting to see the performance and waiting for admission, while the large serious theatres of the inner town itself—the Stadttheater and the Thalia—now both united under Herr Pollini's capable management—have their permanent subscribers, so that only an inconsiderable number of seats is available for the general public. Instead of serious, stiff individuals, I found in Hamburg lively, happy persons—persons who have earned, or are still earning, their riches by the serious, genuine labour of each day, and who, after performing their duties, are fond of expending their money in cheerful luxury, which never approaches foolish and frivolous extravagance. Agreeable, unforced hospitality renders the stranger's sojourn facile and pleasant. Social forms which are not oppressive, and yet are far

*From the *Weiner Fremdenblatt*.

removed from an offensive free-and-easiness—all this I found, and was astounded and more than pleasurably surprised.

The theatre, thanks to the distinguished manner in which it is conducted, stands high in the esteem of the public, and the cream of society make it their rendezvous every evening. The artist who once pleases the Hamburgers has a good time of it. They are fond of associating with him as a man, and of admiring him as an artist. Just as the Hamburger has a partiality for attracting the former to his comfortably rich home and to his hospitable table, he does not spare marks of approbation for the latter, whenever it is a question of gratifying his favourite.

There is seldom an evening that a host of admirers is not waiting at the stage-door of the theatre to conduct the favourite artist, of either sex, to his or her carriage, and it is seldom that some bashful hand or other is not then stretched out from among the crowd to present a nosegay of perfumed roses or lilies of the valley to the popular artist who has that evening excited the donor's enthusiasm.

However much people in Hamburg like comfort and luxury, the tailor does not reign supreme on the stage. The strict discipline which exists in the Hamburg theatres, and which under energetic guidance has brought artistic ensemble to the position of esteem which it now occupies, would at once render impossible female performers who are only young lady "fitters." A *lanceuse*, whose principal task is to launch the new fashions which the dressmaker she serves has invented, would at the first earnest effort demanded of her in the theatre very quickly and despondingly let fall her variegated butterflies' wings, for people do not first ask: "What has she to put on?" but "What has she learnt and what can she do?"

A system of patronage, or of right based on long standing, is as little tolerated as frivolous luxury. If this or that part is no longer adapted to a singer or an actor, and if a more suitable representative is needed, the part is taken away without pity but without intrigue, and simply in the interest of all! To this interest everyone has to give way, the most popular prima-donna, the most pampered hero, and the most highly extolled leading young lady; and they give way in silence, knowing very well that any resistance against the iron hand of their chief would not only be in vain, but detrimental.

Thus from the earnest tendencies of these theatres there gradually arose an institution to which no one refuses, or can refuse, the respect it has earned, and which, by unceasing energy, attracts to itself general attention. The newest productions of German and French intellect are brought out here, without interfering with the earnest cultivation of classic authors, and many a young dramatist, for whom the Hamburg stage stood sponsor, has made his way over all Germany.

Such did I find Hamburg in the still unappreciated North—such did I find the town, the charming environs, the people, and theatrical matters, and gladly do I return to the beautiful spot, after resting, amid the fir-forests of my lovely native land, from my hard work in the winter, and with a cheerful heart do I once more set out for the North—yes, for the North, to the gay and smiling basin of the Alster, to hospitable and art-loving Hamburg.

SÉRAPINE DETSCHY.

A BATCH OF NEWS.

(From our Teutonic Correspondent.)

WIESEBADEN.—The opera season commenced on the 19th September with Meyerbeer's *Huguenots*, under the clever conductor, Herr Carl Reiss, the principal singers being Frau Brandt Gortz, Herr Zobel Raul, and Herr Blum (the baritone of the day). A very perfect performance it was indeed, and a triumph for the conductor Reiss. *Don Juan* was given after a longer absence from the *répertoire* at the Stadttheater, with the original and new recitatives by Kapellmeister Reiss, who arranged the quartet accompaniments in masterly style, on the 21st, and an almost unequalled performance it was. Reiss followed the original score; the soloists all were perfect; chorus and orchestra precise; the only omission being the last *finale*. Wiesbaden and neighbourhood are specially famous for their love for the immortal Mozart, and the operahouse was crowded with an enthusiastic audience to greet Mme Brandt Gortz as Donna Anna, her best part.

HALLE-ON-THE-SAAL.—The 70th birthday of Dr Robert Franz, the celebrated song composer, has been selected for numerous gifts,

and his nomination as honorary member of the Netherland Society for the promotion of musical art at Maats happy.

VERDI is not only a great composer, but a benevolent benefactor. He has bequeathed his villa, Novo d'Arda, to be transformed into a Hospital. He has given 16,000 francs towards the poor of Bassato, and in consequence of bad harvest, has taken off 10 per cent. from the tithes of all his tenants. May he long enjoy his good deeds.

ZÜRICH.—A new cantata by Gustav Weber will be given here at Zwingli at the inauguration of the Zwingli monument, near the lake of Zurich, in the open air, and all the Swiss Choral Societies are to take part in it.

FRANKFORT.—Great things are in swing here, the Operahouse is full every night. We have a novelty to-night, *Herodias*, by Massenet; the house is "sold out," and a very perfect performance is anticipated.—The revival at the Operahouse of Delibes' *Lakmé* in German brought a great crowd, mostly strangers, to the house. The delicious music was again listened to with great attention, and a performance of the highest order was crowned by the general appreciation of the select audience of different nations. So long as Mme Schröter Hanfstengel takes the title part the opera will have a great run.

AACHEN.—The Town Council has ordered that no operettas or ballets shall be given at the Operahouse next season, also no visitors to be allowed behind the scenes—no one except on business. The Royal Alhambra would not much like such a moral town council, nor the manager or ballet's people.

VIENNA.—The well-known libretto-writer and composer, Julius Hopp, died in a lunatic asylum, where he had been confined only for a short time. His loss is much felt in the theatrical world.—Mme Otilie Genée, daughter of Richard Genée, has postponed her journey to America for the purpose of studying several original new parts, and will give several performances at Wiesbaden and Cassel.

OPPENHEIM.—A great Cathedral concert takes place at the Old St Katherine, dating from the twelfth century, for the benefit of a church, in which many celebrated vocalists take part, under the patronage of the Grand Duke of Hesse.

MAYENCE.—The summer is gone, the shepherd and the skipper go home and all pleasure seekers too. The Subscription Concerts have finished at the Anlaye and the Town Hall; the Orchestra has a fortnight's rest, until the opera begins, *Fidelio* being the opening. Music is cheap in Germany; a grand orchestral concert on Sunday, two for 7s., the whole summer brings each one to 1½d., when works of Mozart, Beethoven, Wagner, Meyerbeer, Saint-Saëns, Dvorak, Verdi, Rossini, Heimbach, a new symphony by Paul Lohrmacher, Balfe, Wallace, and Ganz are produced in best style, and the opera, an abonnement (subscription) ticket cost 1s. for a good reserved seat, and all the new and old standard works are played nightly. How the Londoners would flock to Drury Lane by thousands could they hear such music at such prices! The happy time is yet to come, and will come—if we wait long enough.—Strauss, coming from London on his way home, announces, "Three evenings with Strauss." The season advances, and townspeople feel sick of concerts. Strauss's success is therefore doubtful.

Annals of the French Stage: From its Origin to the Death of Racine. By Frederic Hawkins (2 vols. Chapman & Hall, Limited). Mr Hawkins—says *The Daily News*—has had the good fortune to discover and annex a new domain to English literature. Such good fortune, it is true, falls only to the enterprising student; but to discover is one thing, to appropriate another. Mr Hawkins has fairly appropriated his subject by the diligence with which he has explored and the zeal with which he has cultivated it. He is justified in the assumption that his labours have not been anticipated by any English predecessor. In French literature of course he has found an ample field of illustration and research; and he has consulted the copious authorities at his disposal so intelligently and with so keen a zest that his entertaining and instructive volumes have all the freshness and charm of an original work. In these days of enthusiasm for everything theatrical this brilliant record of the classic age of the theatre *par excellence* of modern Europe should become itself a classic, with this difference, that, thanks to the conscientious zeal of the author, it is very easy and very lively reading, combining as it does all the serious interest of a history with the vivacity of a biographical memoir. Nor is the criticism less valuable than the subject matter which it treats. The pages on Racine and Corneille, and more especially on Molière, are signal examples of discerning sympathy, and show an acute perception of the qualities that constitute at once a literary and a dramatic masterpiece. The author deserves the congratulations and the thanks of English readers for having introduced them into company so renowned and so refined.

CARL ROSA OPERA COMPANY IN DUBLIN.

On Wednesday evening, Aug. 27, *Nadeshda*, an opera by Arthur Goring Thomas, was performed at the Gaiety Theatre before a house crowded to excess in every part by a most attentive, critical, and it may be added, a most delighted audience. The production of such a work—says *The Freeman's Journal*—suggests at the outset the position which Carl Rosa has succeeded in winning for English opera. To him is due the credit—and it is a great boast—of raising English opera to its present pinnacle of prosperity, of restoring to their proper place by worthy interpretation many of the works of Irish composers, of giving to the public the most perfect renderings of many of the greatest lyrical works of the generation, and of encouraging musical genius by offering a splendid and encouraging field for the compositions of clever and industrious musicians. *Nadeshda*, like Mr Thomas's previous and most admirable work, *Esmeralda*, was written and composed for Carl Rosa, and it may here be observed that never did a composer find his creation treated with more absolutely faultless care and judgment. Indeed, the performance presented a striking and most suggestive illustration of the admirable method by which this company has won its fame, in the extraordinary evenness of the production, the all-pervading merit of the representation, and the studious care bestowed upon what were wont to be regarded as trifling and unimportant matters of detail. The principal characters were sustained by Mdme Georgina Burns (*Nadeshda*), Miss Jenny Dickerson (*The Princess*), Mr Barton McGuckin (*Voldemar*), Mr Leslie Crotty (*Ivan*), and Mr Max Eugene (*Ostap*). Mdme Burns, Mr McGuckin, and Mr Leslie Crotty sang and acted throughout most admirably, and their performance contributed in a very marked and special manner to the great success of the opera, the audience according to them the most well-deserved and enthusiastic expressions of admiration. The work was magnificently put on the stage, and it is to be hoped further opportunities will be given to the public of hearing an opera the success of which forms one of the most notable incidents connected with the musical season.

"AN ADIEU."

Thy farewell kiss is ling'ring still, A haunting memory, on my brow, As on the leaves the dews that fell An hour ago e'en lingers now.	Ab! had I some weird Eastern spell To summon thee unto my side, And thy loved form at will compel Across my solitude to glide!
Thou hast been gone an hour, and yet Thy voice and presence fill my heart—	This cannot be, so I must wait Long weary days till next we meet,
As from the skies, whose sun is set, His radiant hues will scarce depart.	And learn submission to the fate That limits thus a boon so sweet.
Thou'rt like a flower that blooms alone, Sole glory of a desert plain, Or bird, that when its mates have flown,	Adieu! till then—if I may deem The hour we meet is welcome too To thee—'twill not be all a dream That thou art fond, as I am true.
Prolongs its sweet untiring strain. Copyright.	CLARENCE HOOPER.

The Musicians, headed by Peter Benoit, engaged at the Antwerp Exhibition, refused to play in the open air, but found eventually that by the terms of their engagement they were bound to do so.

The death from consumption, aged 25, of Mdle Fernanda Tedesca, a young American violinist of distinguished talent, is announced as having taken place at Rueil, a small village of the Parc de la Malmaison.

FRUIT AND GAME FOR HOSPITAL NURSES AND PATIENTS.—The shooting season has again arrived, and we are sure that the kindness of heart that remembers the sick poor will not be wanting to those who are seeking health and pleasure on the moors and in the woods. The nurses who last year shared in the kindly gifts were most grateful for the variety thus afforded to a necessarily monotonous diet, and as many of them belong to the higher classes the game is all the more appreciated. If it is not distinctly stated on the card of direction that the Nursing Staff are permitted to share in the good gifts the whole of the game goes to the patients, who often prefer the various luxuries that are ordered for them by the medical officers, who have no power to alter the very plain and often unappetizing fare that is the lot of the nurses year after year, even in well-regulated hospitals.—CORNERWISE.—From *Work and Leisure*.

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 94.

1830.

(Continued from page 532.)

The magnificent theatre on the opposite side of the Haymarket, called the King's Theatre, in which Italian operas are now performed, was formerly styled the Queen's Theatre, and in it were given both plays and Italian operas till the year 1707, when the English actors went to Drury Lane Theatre, where, being styled his Majesty's servants, the musicians who performed in the orchestra, and all others not immediately engaged on the stage, on the King visiting it, appeared in uniforms. The English Operahouse, in the Strand, originally the Lyceum Theatre, was first projected by Dr Arnold, the celebrated composer and organist to his Majesty, George the Third; a gentleman with whom I was well acquainted in the early part of my life, and for whom I entertained the highest respect, on account of his superior talents and the suavity of his manners. This summer theatre, from its admirable company, and the judicious management of its proprietor, Mr Arnold, son of Dr Arnold, maintains equal rank with the two great national theatres, as they are by some denominated, Drury Lane and Covent Garden. Of minor theatres we have eight, the lately built Brunswick Theatre, Well-close Square, having, during the first week it was opened, in 1828, fallen down during a rehearsal, whereby several of the performers, &c., were killed and dreadfully maimed. Sadler's Wells, the most ancient of the minors, was, for many years after it first opened, famous for tumbling, vaulting on the rope, dancing dogs, &c., and the proprietors of it derived great profit from that species of entertainment. One curious custom existed there for many years, that of the audience, on paying an additional sixpence, being accommodated with a pint of wine, red or white, or punch. About the year 1778, Sadler's Wells was purchased by the celebrated comedian, Tom King, who, while acting at Drury Lane Theatre the character of Bays, the supposed author of the play of *The Rehearsal*, in which he introduced many observations of his own, said to Bransby, who also acted in it, "That is a strange sort of wig you have got on, Mr Bransby; it may do well enough to drive a postchaise in, or to rob the mail, but it is not at all fit for the character you are to perform." Bransby, though taken by surprise, recovering himself, neatly replied, "Why, sir, I thought this a very good wig for the part, particularly as I have lately seen Mr King, the proprietor of Sadler's Wells, wear just such another."—"Yes, Mr Bransby," rejoined King, "it may do well enough for the master of a tumbling-shop, but it will never do for my play!"

Astley's Amphitheatre ranks next in point of seniority; but, with the exception of the horse-riding part of the performances, it has not evinced any high degree of perfection. It arose, however, to what it now is from a very humble beginning. I remember the elder Astley giving merely equestrian performances on the site of the present amphitheatre, obscured from external view, without a roof to cover them, and accompanied only by a drum and fife. At that time and many years after, in order to give cheap publicity to the infant undertaking, the horses and their riders, with the clown at their head, dressed out in their best trappings, paraded in the daytime through the streets of London, attended by fellows blowing post-horns, and distributing bills of the performances to those who would take them. On one of those occasions, while Charles Bannister was stopping in Long Acre to view them, an elderly gentleman near him, with a very large nose, happening to use his pocket handkerchief, and thereby producing an uncommonly loud sound, Bannister, according to his habit of risking anything for a joke, turning to him, said, "I'll thank you, sir, for a bill!"

The Royal Circus, now called the Surrey Theatre, was first opened in the summer of the year 1782. It was built by Colonel West, the ground landlord, and was conducted by Messrs Charles Dibdin and Hughes. The performances consisted of burlettas composed by Dibdin, and equestrian exercises under the direction of Hughes. The burlettas were performed by juvenile actors only, amongst whom were Miss Wilkinson, Miss Romanzini, afterwards Mrs Mountain, and Mrs Bland. This theatre was so successful during the first season, that at the end of it Dibdin and Hughes shared out of the profits £1,500 each. These two worthies at length getting into a squabble about who should have the largest share, had recourse to law, by which, of course, they were both ruined: the lawyers got all the money, and the theatre was shut up. It is now called the Surrey Theatre, and is under the direction of Mr Elliston, the comedian, late lessee of Drury Lane Theatre, who, by his spirit and judgment, has brought it to a high state of popularity. This gentleman has lately brought out an operatic piece, founded on Gay's favourite ballad, *Black-eyed Susan*, which experienced such unexampled success, that it was acted one hundred and sixty consecutive

nights to crowded audiences. In reference to this unprecedented run, a less fortunate manager of a minor theatre observed in his spleen, "that the public were throwing away their money on an old song!"

The Sans Pareil Theatre, now the Adelphi, was founded upwards of thirty years ago by Mr Scott, of liquid-blue-dye celebrity, who brought it into such favouritism that he was enabled subsequently to leave off dyeing, and to live during the rest of his life in pleasing retirement. This theatre, which has been considerably enlarged, is now, under the title of the Adelphi Theatre, the joint property of Mr Yates and Mr Matthews, the comedians.

The Tottenham Street Theatre, late the West London, was formerly Pasquall's Concert-room, and afterwards purchased by the noble directors of the Concert of Ancient Music, who enlarged and beautified the building, and erected a splendid box for their Majesties George the Third and his Queen, who honoured it with their presence.

This room, about the year 1800, was converted into a small theatre, which was afterwards greatly improved by Mr Beverly, its late manager.

The Olympic Theatre, in Wych Street, Drury Lane, such as it is, was erected by the elder Astley as a winter theatre, for similar performances to those given by him during the summer at the Amphitheatre on the Surrey side of Westminster Bridge. It was not, however, honoured with great success, either under his administration or that of his successors. Old Astley used to relate what he thought a whimsical circumstance, which occurred whilst the Olympic Theatre in Wych Street was building. Having a particular occasion to send a letter there to the foreman of the works from his residence at Lambeth, by his new Irish servant, Astley gave him a letter, saying at the same time, "You must take that to Wych Street to the foreman."—"Yes sir," says Paddy, "to the four men; but I shan't be able to find it out unless you tell me which street it is."—"Do you know Drury Lane?" says Astley.—"I know every lane in the world," said Paddy, "but that same. I know Pudding Lane, and Holborn, and Fleet Street, and Maiden Lane, just by Common Garden, where my countrymen, who, independent lazy min in Ireland, for good wages will condescend to work in England."—"Why, then," said Astley, "as you know Maiden Lane, go into any of the shops there and ask them to direct you to Wych Street." The man set off with the letter, and when arrived at Maiden Lane, he went into the shop of a baker, whom he asked to tell him "which street" his master wanted. The baker laughed, and told him to inquire at the next door; which having done, he experienced a similar derision. At length, however, Paddy went into the shop of an ironmonger, who, though a dealer in hardware, had a soft and sensitive heart, and who, conceiving that the Irishman must mean Wych Street, Drury Lane, kindly sent one of his men to show him the way. When Paddy arrived at the building, on which a number of men were employed, he called out to them, "I have got a letter for the four men." In an instant he was surrounded by a gang of his countrymen with their hods, &c., who, on his producing the letter, stared, and knew not what to make of it. At length a respectable, tall, jolly sort of a person coming up to them, and reading the address on the note, put an end to their wonder by saying, "That is intended for me, as I am the foreman."—"Faith, sir," says Paddy, "if you had not towld me so yourself I shouldn't have believed it; for though you have stuff enough in you for four men, I should have taken you only for one!"

(To be continued.)

THE MARYLEBONE GARDENS.

When the means of travelling were few, and journeys were slowly performed, the inhabitants of London had to look for their pleasures in the neighbourhood of the town; consequently, in all the outskirts of London there sprang up numerous tea and pleasure gardens, which were largely patronized by people of the lower and middle classes, when they were able to take a holiday. Few of these remain, except at what is now a distance of two or three miles, but which at the time we speak of was about twice that distance from the town.

About a hundred years ago Marylebone, like most of the other suburbs of London, had a good number of these tea gardens. All of them stood on what are now streets, but what was then the country, for at that time nearly all of the north of Oxford Street (the Oxford Road it was then called), was open country, with but a few houses here and there. In the New Road, where the "Yorkshire Stingo" now stands, was a tea garden, called by the same name as the public-house now bears. "The Queen's Head and Artichoke" was another. It stood at the southern end of Albany Street, near Trinity Church. It is said in "Larwood's History of Signboards," that it owed its

curious name from being built by a gardener of Queen Elizabeth, who wished to commemorate his own calling and his royal mistress at the same time. Another one, "The Jew's Harp," stood near what is now the north end of Portland Place. In Mr Larwood's book, quoted above, he tells us that it was a favourite resort of Mr Onslow, the Speaker of the House of Commons in the reign of George II. He used to resort there as often as his Parliamentary duties allowed him, but at last he had to give it up, as he was recognized by the landlord as he was driving in his state carriage to the Houses of Parliament. On his next visit to the "Jew's Harp" he found himself identified, and in consequence the place lost its charm for him, and he discontinued going there. But the most famous of all the resorts in the neighbourhood were the Marylebone Gardens themselves—the Marybone Gardens as they called them in those days. The memory of these gardens has lived when all the others have been forgotten; indeed, none of the others could at all compare with these either in size or attraction. Very few people could say where they stood, as there is no landmark left to show that they ever existed. However, the site of the Gardens is now covered by Beaumont Street, Devonshire Street, and part of Devonshire Place. They were but a few acres in extent, and, compared with resorts of a somewhat similar character now, they would look very insignificant. They were opened in the earlier part of the last century, but the exact date is uncertain. They were then called the French Gardens, and the company frequenting them was not very select. We have several references to them in contemporary literature and dramas which supports that idea, notably in the *Beggars' Opera*. In 1737, when they became the property of a man named Gough, some attempt at raising the character of the place was made. A shilling admission was charged, the equivalent of which could be taken in refreshments. This way of paying for admission was very common, and is customary still in some places. Musical and theatrical entertainments were given; also there were displays of fireworks at evening fêtes. Charles Bannister and Dibdin sang there, and Chatterton wrote a burlesque called *The Revenge*, which was performed there in 1770. With regard to the style of entertainments which were given before the gardens became popular, there is an interesting letter in Hone's *Year Book*, in which the writer, speaking of the Old Manor House converted into a school which he attended, says that a wooden or boarded house adjoining upon the playground was used as a theatre for pugilistic displays, and occasionally as a show for wild beasts. When the gardens became more fashionable these sports were discontinued, and bowling on the green became popular. Some of the fêtes given were very magnificent. At one, on the King's birthday, June 7th, 1772, a representation was given of Mount Etna, with Cyclops at work. At this time such a firework display was considered very wonderful, and was copied at other gardens. At another fête they turned part of the gardens into a copy of the Boulevards of Paris, with shops; stalls were taken by eminent and fashionable people. From accounts given in the newspapers of the time, that particular fête seems to have been successful. Not so, however, on another occasion, when the price of admission was raised from 1s. to 5s. without correspondingly adding to the attractions, except by a few lamps and festoons. The spectators were so indignant at not receiving value for their money that they broke the chairs and everything they could put their hands on, besides injuring the stage. The proprietor saw his mistake, and did not endeavour after this event to deceive the public to such an extent. The gardens were always famous for their music, and at one time the band was conducted by Dr Arne, the celebrated composer. Concerning the time when he conducted there is an amusing anecdote in Hone's *Every Day Book*, in a letter from a correspondent. "One evening," he says, "as my grandfather and Handel were walking together, a new piece was struck up by the band. 'Come, Mr Fountayne,' said Handel, 'let us sit down and listen to this piece; I want to know your opinion of it.' Down they sat, and after some time the old parson, turning to his companion, said, 'It is not worth listening to; it is very poor stuff.' 'You are right, Mr Fountayne,' said Handel, 'it is very poor stuff; I thought so myself when I had finished it.' The old gentleman, being taken by surprise, was beginning to apologize, but Handel assured him there was no necessity; that the music was really bad, having been composed hastily, and his time for the production being limited; and that the opinion was as correct as it was honest."

Towards the end of the last century these gardens seem to have relapsed into their former badness, and in Dodsley's *London and its Environs*, the place is spoken of as the noted gaming house at Marylebone, the place of assemblage of all the infamous sharpers of the district. Whether it was so is not certain, but we know that from about 1760 till they were closed they had varying success, one of the proprietors in 1748 having to give up the gardens on account of the loss he had sustained by them. At one time James Hook, the father of Theodore Hook, sang there; and Baddeley, the comedian,

whose memory is still kept up at Drury Lane on Twelfth Night by the Baddeley cake, gave an entertainment of character sketches and hits at the follies of the day. Dr Kenrick, a famous reciter of the time, also, in 1774, used to give entertainments in the theatre, which was originally built for burlesques.

As the population in the neighbourhood increased, it was felt that the gardens ought not to exist so near the town, and as the inhabitants were afraid that injury might be done by the fireworks, they frequently complained to the magistrates, and as a consequence the gardens were suppressed in 1778. Part of the ground was at once built on, but in 1794 what was left of the gardens was re-opened, only, however, for a very short time. When they were finally closed, it was not long before houses entirely covered what was once one of the most popular resorts in London.—*Marylebone Mercury*.

WAIFS.

Professor Sir G. A. Macfarren is enjoying the fresh air and medicated waters of Buxton.

Mr Aguilar's overture, *St Georg*, was played with genuine success at the concert of "der Kapelle der Gesellschaft," on Aug. 25, in the Palmen Garten, Frankfurt-on-the-Maine.

Johann Strauss has been stopping at Ostend.

The tenor, Sani, has returned from Trieste to Florence.

Signorina Bartolucci is re-engaged for six months in Pesth.

The baritone, Moriami, has returned from Belgium to Milan.

The Teatro del Buen Retiro, Barcelona, is to be pulled down.

The new theatre in Valparaiso is rapidly approaching completion. A Conservatory of Music will be opened in Havannah on the 1st October.

Ch. Gounod is in Normandy, where he proposes stopping three weeks or a month.

The Concordia Choral Association at Hof lately celebrated their fiftieth anniversary.

At the Theatre Royal, Stuttgart, the Orchestra has been sunk, after the Bayreuth plan.

The Theater an der Wien was to re-open on the 1st inst. with Millocker's *Feldprediger*.

Herr Udvary, the tenor, is engaged for next season at the German Opera, Rotterdam.

The Carl Schulze-Theater, Hamburg, will re-open on the 16th inst. with *Der Bettelstudent*.

The Teatro Vittorio Emanuele, Turin, will be opened for opera about the middle of October.

Herr von Hülsen, Intendant-General of the Prussian Theatres Royal, has been seriously ill.

The subscription towards rebuilding the Music Hall at Buffalo, U.S., amounts to 73,000 dols.

Mdme Kupfer has ceased to be a member of the company at the Imperial Operahouse, Vienna.

The conductor during next season at the Teatro San Carlo, Naples, will be Sig. Gialdino Gialdini.

Max Pangritz, organist of the Barbara Church, Breslau, died in that town on the 16th August.

Mr Frederick Bowen Jewson has gone to his favourite resort, Ramsgate, for a month's holiday.

Mdme Durand is said to be engaged for the season of Italian opera at the Teatro Real, Madrid.

Signor Dell'Orefice, the composer, is suffering from mental aberration, and has been placed in an asylum.

Théodore Ritter, the pianist, made recently a favourable impression at the Antwerp National Exhibition.

Trappart's successful ballet, *Wiener Walzer*, will be performed in the winter at the Royal Operahouse, Berlin.

Giuseppe Mazza, operatic composer and pupil of Father Mattei, Rossini's master, has died, aged 97, at Trieste.

J. Rosenhain, the composer, now resident at Baden-Baden, has been created a Knight of the Legion of Honour.

Angelo de Sanctis, the tenor, has settled permanently in Buenos Ayres, where he has opened a school of singing.

The theatre erected at Dobberan by Count Hahn, an enthusiastic lover of the stage, is to be converted into a college.

The Bouffes Parisiens, where Offenbach achieved his greatest successes, will shortly be transformed into an hotel.

The Crystal Palace Saturday afternoon concerts will be resumed, under the direction of Mr August Manns, on Oct. 17.

The new Operahouse, Chicago, U.S., which is considered perfectly fire-proof, will, when completed, have cost 250,000 dols.

The Palatinate Choral Association celebrated on the 15th, 16th, and 17th August, at Kaiserlautern, their twenty-fifth anniversary.

In the coming American season Mdme Gerster will probably make a concert tour in the United States, Henry Abbey being business manager.

M. Simonnot has been appointed treasurer at the Paris Grand Opera, the post having been rendered vacant by the death of his predecessor.

Mr W. Rea, of Newcastle-on-Tyne, has announced a series of three subscription concerts to take place during the forthcoming winter season.

Two new exhibitions, the Herbeck and Löwenberg, have been founded for members of the composition classes at the Vienna Conservatory of Music.

Herr Hill, long a member of the operatic company at the Grand-Ducal Theatre, Schwerin, has undertaken the management of the Stadttheater, Nuremberg.

Herr Nawinski, Beck's successor at the Operahouse, Frankfurt-on-the-Maine, commenced his engagement by appearing as Tell in Rossini's opera, *Guillaume Tell*.

The principal works performed under Professor Wüllner's direction at Cologne this winter will be J. S. Bach's Mass in B minor and Hector Berlioz's Grand Requiem.

Franz Schubert's *Rosamunde* music, dissociated from Helmine von Chézy's ineffective libretto, is shortly to be given, with Shakspeare's *As You Like It*, at the Stadttheater, Magdeburg.

Le Capitaine Noir, by the Belgian composer, Jos. Mertens, which was successfully produced at Hamburg, some time since, will be shortly performed at the Stadttheater, Mayence.

Max Maretzek has written the incidental music to a new play, *The Don*, by Maurice Barrymore, which will be first produced, on the 4th October, at the new Operahouse, Chicago, U.S.

Herr Ubrich has resigned the management of the Stadttheater, Basle, and been engaged as artistic director, deputy manager, and stage-manager-in-chief at the Stadttheater, Königsberg.

Mdme Schöller, the last addition to the operatic company at the Theatre Royal, Munich, commenced her engagement with a successful impersonation of Mignon in Ambroise Thomas's opera of the same name.

During his recent engagement at the Imperial Operahouse, Vienna, Herr Nachbaur, of the Theatre Royal, Munich, sang in *Le Postillon de Longjumeau*, *Lohengrin*, *Guillaume Tell*, and *La Dame Blanche*.

Mdme Emma Wooge, from the Grand-Ducal Theatre, Darmstadt, has been singing at the new Operahouse, Leipsic, where she appeared as Agathe in *Der Freischütz*; Undine, in Lortzing's opera of the same name; and Pamina, in *Die Zauberflöte*.

SIGNOR PIATTI.—A letter from Signor Andreoli—Cherubino (*Figaro*) informs us—states that reports of the accident to Signor Piatti have been somewhat exaggerated, that the famous violoncellist was able to be removed the same evening to his villa at Cadenabbia, and that it is hoped he will soon be convalescent.

ST PAUL'S CHOIR.—The morning choral services at St Paul's Cathedral have been discontinued for the present, owing to three of the choir boys being attacked by scarlatina, or some complaint of the like kind. It was wise, therefore, as a precautionary measure, to temporarily disband the choir.

The September number of *The Theatre* contains an article by Mr Austin Brereton *à propos* of the recent disappearance of the theatre at Richmond, wherein the manifold associations and traditions of that interesting old house are set forth in an interesting narrative. An article by Mr Savile Clarke on "The Stage and Society," and numerous other papers on theatrical topics appear in the same number, together with excellent portraits in permanent photography of Miss Florence West as Pauline in *Called Back*, and Mr J. S. Clarke as Bob Acres.

Advertisements.

NEW SONGS BY L. BADIA.

PASTORAL, in F and G ("SING, SING, BIRD IN THE WOOD")	...	4s.
LEAVES OF AUTUMN. Poetry by L. N. FERRE	...	4s.
FAIR WAS MY LADY ("COM' ERM DELLA")	...	4s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street W.

THE VOICE AND SINGING.

BY
ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

VOCAL EXERCISES COMPOSED BY FRANK MORI.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

N.B.—These Vocal Exercises, as taught by the late FRANK MORI, are invaluable both to Students and Professors.

New Edition of "LE PETIT SOLFÈGE."

LE PETIT SOLFÈGE. Vingt Solfèges pour Voix de
Mezzo-Soprano. Par Jos. CURCI. Price 6s. London: DUNCAN DAVISON & Co., 244, Regent Street.

"This work for educational purposes will be found of inestimable value, since it is one of the very few which confines itself to the cultivation of the middle of the voice; and whilst the phrases are admirably adapted to develop the breathing powers and volume of the voice, the melodies are so exquisitely harmonized that they must prove of great benefit in the improvement of the taste and ear of a student in singing."—*Pictorial World*.

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR THE VOICE.

By T. A. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, Madame Alwina Valleria, Miss Lucy Franklin, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his Residence, 86, Wimpole Street.

THE STOLBERG LOZENGE.

FOR INVIGORATING AND ENRICHING THE VOICE, AND REMOVING AFFECTIONS OF THE THROAT.

"Of famed Stolberg's lozenge we've all of us heard."—*Punch*, October 21st, 1866.

DR STOLBERG'S VOICE LOZENGE.

Actors, Singers, Clergymen, and all who are desirous of Improving and Invigorating their Voice for Singing or Public Speaking, should use this Lozenge. One trial will be sufficient to account for the great reputation it has sustained for so many years. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

Now Ready.

FORM, OR DESIGN, IN MUSIC.

BY
OLIVERIA PRESCOTT.

PART I.—INSTRUMENTAL MUSIC.

CHAPTER I. Elements of Form; 2. The Minuet; 3. The Sonata; 4. The Varieties of the Sonata Form; 5. The Sonata Form applied to different Movements; 6. The Rondo; 7. The Concerto; 8. Rhythm of First Movements.

PART II.—VOCAL MUSIC.

CHAPTER I. The Ballad, or People's Song; 2. Form of the Ballads; 3. Single Movements—Design of Idea, The Madrigal, The Scarlatti Form, Free Fugal Form, The Sonata, The Rondo; 4. Groups of Movements—The Glee, Recitative, The Italian Cantata, Scene and Aria, The Anthem, Opera, Analysis of Fidelity, Oratorio.

Part I., 6d.; Part II., 2s.; Complete 2s. 6d.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Miss Prescott's pamphlet on 'Form, or Design, in Music' is sound and clear in statement. The authoress, one of the most distinguished of Sir George Macfarren's pupils, has largely imbibed her master's spirit and method, and, in the absence of any book by him on the subject, this treatise is of special value. We have not been able always to follow Miss Prescott's analysis of themes and forms, but there is much profit to be derived from reading her book. The most practical part of a minute study of form is the grasp it gives of phrasing, a matter that every singer, player, or conductor ought to feel and understand. Miss Prescott deals both with vocal and instrumental forms. The little treatise is published by Duncan Davison & Co., 244, Regent Street."—*Tonic Sol-fa Reporter*.

NEW EDITION. Just Ready, price 5s.

FÉTIS'S CELEBRATED PRACTICAL WORK,

A MANUAL FOR COMPOSERS,

MUSICAL DIRECTORS, LEADERS OF ORCHESTRAS, CHORUS

MASTERS, AND MILITARY BANDMASTERS:

Being a Methodical Treatise on Harmony, Instrumentation, and Vocal Writing, and all things relative to the composition, direction, and execution of Music, with the Scales, for all the Instruments in Military Bands and Orchestras, &c., by F. J. FÉTIS. Translated from the Original, with additions by

WELLINGTON GUERNSEY.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

CHAPPELL'S VOCAL LIBRARY

OF
PART-SONGS, &c.

		Composed or Arranged by		Price
1.	Dulce domum. S.A.T.B. ...	Sir G. A. Macfarren	1d.	1d.
2.	Down among the dead. S.A.T.B. ...	"	"	1d.
3.	The girl I've left behind me. S.A.T.B. ...	"	"	1d.
4.	British Grenadiers. S.A.T.B. ...	"	"	2d.
5.	Long live England's future Queen. S.A.T.B. ...	Dr. Rimbault	2d.	2d.
6.	My task is ended (Song and Chorus). A.T.B.B. ...	Balfé	4d.	4d.
7.	Thus spake one summer's day. S.A.T.B. ...	Abt	2d.	2d.
8.	Soldiers' Chorus. T.T.B.B. ...	Gounod	4d.	4d.
9.	The Kermesse (Scene from <i>Faust</i>) ...	"	"	6d.
10.	Up, quit thy bower. S.A.T.B. ...	Brinley Richards	4d.	4d.
11.	Maidens, never go a-wooing. S.S.T.B. ...	Sir G. A. Macfarren	2d.	2d.
12.	Faggot-binders' Chorus ...	Gounod	4d.	4d.
13.	Sylvan Hours (for six female voices) ...	Joseph Robinson	6d.	6d.
14.	The Gipsy Chorus ...	Balfé	4d.	4d.
15.	Ave Maria ...	Arcadelt	1d.	1d.
16.	Hark! the herald angels sing. S.A.T.B. ...	Mendelssohn	1d.	1d.
17.	England yet (Solo and Chorus). S.A.T.B. ...	Sir J. Benedict	2d.	2d.
18.	The Shepherd's Sabbath Day. S.A.T.B. ...	J. L. Hutton	2d.	2d.
19.	Thoughts of Childhood. S.A.T.B. ...	Henry Smart	2d.	2d.
20.	Spring's Return. S.A.T.B. ...	"	"	2d.
21.	An old Church Song. S.A.T.B. ...	"	"	2d.
22.	Sabbath Bells. S.A.T.B. ...	"	"	2d.
23.	Serenade. S.A.T.B. ...	"	"	2d.
24.	Cold Autumn wind. S.A.T.B. ...	"	"	2d.
25.	Orpheus with his lute. S.S.S. ...	Bennett Gilbert	2d.	2d.
26.	Lullaby. S.A.A. ...	"	"	1d.
27.	This is my own, my native land. S.A.T.B. ...	Sir G. A. Macfarren	1d.	1d.
28.	March of the Men of Harlech. S.A.T.B. ...	Dr Rimbault	2d.	2d.
29.	God save the Queen. S.A.T.B. ...	"	"	1d.
30.	Rule, Britannia. S.A.T.B. ...	"	"	1d.
31.	The Retreat. T.T.B.B. ...	L. de Rille	2d.	2d.
32.	Lo! morn is breaking. S.S.S. ...	Cherubini	2d.	2d.
33.	We are spirits. S.S.S. ...	Sir G. A. Macfarren	4d.	4d.
34.	Market Chorus (<i>Masaniello</i>). S.A.T.B. ...	Auber	4d.	4d.
35.	The Prayer (<i>Masaniello</i>). S.A.T.B. ...	"	"	1d.
36.	The Water Sprites. S.A.T.B. ...	Kücken	2d.	2d.
37.	Eve's glittering star. S.A.T.B. ...	"	"	2d.
38.	When first the primrose. S.A.T.B. ...	"	"	2d.
39.	O dewdrop bright. S.A.T.B. ...	"	"	1d.
40.	Sanctus from the <i>Messe Solennelle</i> . S.A.T.B. ...	Rossini	4d.	4d.
41.	Nine Kyries, Ancient and Modern ...	Gill	2d.	2d.
42.	Sun of my soul. S.A.T.B. ...	Brinley Richards	2d.	2d.
43.	'Twas fancy and the ocean's spray. S.A.T.B. ...	G. A. Osborne	2d.	2d.
44.	A Prayer for those at Sea. S.A.T.B. ...	Rossini	2d.	2d.
45.	Thou, Whose power (Prayer from <i>Mot in Egypt</i>) ...	Sir G. A. Macfarren	1d.	1d.
46.	The German Fatherland. S.A.T.B. ...	"	"	1d.
47.	The Lord is my Shepherd (Quartet). S.A.T.B. ...	G. A. Osborne	2d.	2d.
48.	Te Deum in F ...	Jackson	2d.	2d.
49.	Te Deum in F ...	Nares	2d.	2d.
50.	Charity (<i>La Carità</i>). S.S.S. ...	Rossini	4d.	4d.
51.	Cordelia. A.T.B.B. ...	G. A. Osborne	4d.	4d.
52.	I know. S.A.T.B. ...	Walter Hay	2d.	2d.
53.	Chorus of Handmaidens (<i>from Fidelio</i>) ...	A. Randeguy	4d.	4d.
54.	The Offertory Sentences ...	Edmund Rogers	4d.	4d.
55.	The Red-Cross Knight ...	Dr Callcott	2d.	2d.
56.	The Chough and Crow ...	Sir H. R. Bishop	3d.	3d.
57.	The "Carnovale" ...	Rossini	2d.	2d.
58.	Softly falls the moonlight ...	Edmund Rogers	4d.	4d.
59.	Air by Himmel ...	Henry Leslie	2d.	2d.
60.	Offertory Sentences ...	"	"	2d.
61.	The Resurrection ...	C. Villiers Stanford	6d.	6d.
62.	Our Boys. New Patriotic Song ...	H. J. Byron and W. M. Lutz	4d.	4d.
63.	The Men of Wales ...	Brinley Richards	2d.	2d.
64.	Dame Durden ...	"	"	1d.
65.	A little farm well tilled ...	Hook	1d.	1d.
66.	There was a simple maiden ...	Sir G. A. Macfarren	1d.	1d.
67.	Fair Hebe ...	"	"	1d.
68.	Once I loved a maiden fair ...	"	"	1d.
69.	The jovial Man of Kent ...	"	"	1d.
70.	The Oak and the Ash ...	"	"	1d.
71.	Heart of Oak ...	"	"	1d.
72.	Come to the sunset tree ...	W. A. Philippott	4d.	4d.
73.	May. S.A.T.B. ...	W. F. Banks	2d.	2d.
74.	Pure, lovely innocence (<i>Il Re di Lahore</i>), Chorus for female voices ...	J. Massenet	4d.	4d.
75.	A Love Idyl. S.A.T.B. ...	E. R. Terry	2d.	2d.
76.	Hail to the woods. A.T.B.B. ...	J. Yarwood	2d.	2d.
77.	Near the town of Taunton Dean ...	Thomas J. Dudeney	2d.	2d.
78.	Our merry boys at sea ...	J. Yarwood	2d.	2d.
79.	Christ is risen (Easter Anthem). S.A.T.B. ...	Berlioz	3d.	3d.
80.	When the sun sets o'er the mountains (<i>Il Dementia</i>) ...	A. Rubinstein	3d.	3d.
81.	Hymn of Nature ...	Beethoven	3d.	3d.
82.	Michaelmas Day (Humorous Part-Songs, No. 1) ...	W. Maynard	4d.	4d.
83.	Sporting Notes (Humorous Part-Songs, No. 2) ...	"	"	4d.
84.	Austrian National Hymn ...	Haydn	4d.	4d.
85.	A May Carol. S.S.C. ...	Joseph Robinson	4d.	4d.
86.	The bright-helm'd Morn. A.T.B.B. ...	Theodor L. Clemens	3d.	3d.
87.	Oh, Rest (<i>Valleda</i>) ...	C. H. Lenepveu	4d.	4d.
88.	Love reigneth over all. T.T.B.B. ...	C. G. Eliaesser	6d.	6d.
89.	Joy Waits. T.T.B.B. ...	"	"	6d.
90.	The Star of Bethlehem (Christmas Carol) ...	Theodor L. Clemens	2d.	2d.
91.	Busy, Curious, Thirsty Fly. T.A.T.B. ...	"	"	3d.
92.	Love wakes and weeps. A.T.B.B. ...	Felix W. Morley	2d.	2d.

LONDON: CHAPPELL & CO., 50, NEW BOND STREET, W.
City Branch—14 & 15, POULTRY, E.C.

CLASSICS FOR THE PIANOFORTE.

(ANCIENT AND MODERN.)

EDITED AND FINGERED BY

ARTHUR O'LEARY.

THAT the taste for and the cultivation of classical pianoforte music is vastly increasing in England is sufficiently proved—if proof were needed—by the numerous selections and extracts from the works of the great masters that have recently been issued. These publications should prove welcome alike to master and pupil, for the former will find the task of selecting suitable pieces for the various capabilities of his pupils considerably facilitated by the rich and varied *répertoire* before him; and to the student, the numerous indications of fingering and the various directions and explanations relative to the proper interpretation and performance of the pieces must be of incalculable benefit to the pupil during his practising hours, when he is not under the immediate guidance of a master. Indeed the names of the editors of these various collections are in themselves a sufficient guarantee that the comments given are the result of ripe experience and scholarly ability. This will be readily conceded when the names of such distinguished musicians and teachers as Mr Charles Hallé, Mr Walter Macfarren, and Mr Arthur O'Leary appear on the title-page. The above collection of "Ancient and Modern Classics" comprises a series of twelve pieces, the greater number of which are not found in other collections, and the inquiring student will find "fresh fields and pastures new," providing rich food for the mind and plenty of exercise for the fingers, as the following list will prove:—

- | | | | | |
|--|-----|-----|-----|--------------------|
| 1. GIGUE | ... | ... | ... | J. G. Haesler |
| 2. TOCCATA | ... | ... | ... | G. Onslow |
| 3. NACHSTÜCK | ... | ... | ... | R. Schumann |
| 4. PRELUDE and FUGUE | ... | ... | ... | Mendelssohn |
| 5. SONATA (D) | ... | ... | ... | Domenico Scarlatti |
| 6. FANTASIA | ... | ... | ... | Beethoven |
| 7. PRELUDE | ... | ... | ... | J. S. Bach |
| 8. TOCCATA | ... | ... | ... | C. Czerny |
| 9. "LA CHASSE" | ... | ... | ... | J. Rheinberger |
| 10. ETUDE | ... | ... | ... | J. Moscheles |
| 11. SCHERZO and ROMANZA | ... | ... | ... | R. Schumann |
| 12. ALLEGRO FROM THE ITALIAN CONCERTO. | ... | ... | ... | J. S. Bach |

Mr O'Leary uses the term "classic" evidently in its widest signification as applied to works which have held, or are likely to hold, their place in general estimation for a considerable time, or which are, in other words, of lasting beauty and value; and in this sense, no doubt, the words "ancient and modern" have wisely been added, for ancient as well as modern masters have found a place in this collection. Besides the more familiar names of J. S. Bach, Beethoven, Mendelssohn, and Schumann, the student encounters here another old acquaintance in Domenico Scarlatti, a contemporary of Bach and Handel (1683-1751), who did as much for the advancement of the art of harpsichord playing in his native country, Italy, as J. S. Bach did in Germany. Domenico Scarlatti is represented by a sonata in D, which, according to a statement at the beginning of the piece, Mr O'Leary has somewhat modernized. Otherwise, the editor has very wisely abstained from any alteration of the original text in any of the

pieces of this collection. The names of Czerny and Moscheles are no doubt "household words" with the aspiring student, and their influence as eminent masters and teachers *par excellence* is still felt in the studies and other educational works tending to the development of high-class technical ability which they bequeathed to posterity. Both the "Toccata" by Czerny and the "Etude" by Moscheles are masterpieces of their kind. Less known than perhaps any name in the list is that of J. G. Haesler. This able musician, a contemporary of Haydn and Mozart (date about 1729-1809), was, no doubt, outshone by the two greater luminaries of his time, but recently some of his compositions for piano have been resuscitated, and, among them, the "Gigue" in this collection has become best known. The pianist will find it well worthy of his attention. It is written in duplex form and in common time, both subjects being marked by originality of thought, as well as by skilful treatment. George Onslow (1784-1853), though by descent an Englishman (being the son of Lord Onslow), always ranks as a French musician, for he was born and educated in France, and his whole life was spent in that country. He is better known as a prolific writer of string quartets and quintets, many of which have obtained considerable celebrity; but there exist also some fine compositions of his for the piano, to mention only his two splendid pianoforte duet-sonatas. The "Toccata" of his, which has been included in this collection, although an earlier work, being marked Op. 6, is an exceedingly clever piece of its kind, and a perusal of it will prove that Onslow was as well acquainted with the resources of the piano as with those of stringed instruments; and, moreover, that he was a perfect master of form. The "Toccata" (from the Italian verb, *toccare*, "to touch"), being a piece in which a certain passage or figure is repeated over and over again, either in the strict or in the free style, requires skilful treatment not to become wearisome, but the performer will find that the author has produced not only an exceedingly clever, but a very elegant and harmonious, specimen of this somewhat ancient form of composition, which in more modern music has been supplanted by the *capriccio*. The name to which the term "modern classic" is best suited is evidently Joseph Rheinberger, a living writer of very considerable merit, and there is but little doubt that most players of either the pianoforte or the organ have ere now made his acquaintance through one or the other of his various compositions for these instruments. "La Chasse" in the above collection is an excellent specimen of this class of characteristic pieces, and few "hunting pieces" have enjoyed a greater popularity, and deservedly so, than this all but latest addition of any importance to this kind of composition, so favourite a subject with most composers. The pieces by J. S. Bach, Beethoven, Mendelssohn, and Schumann are of such sterling merit that they need no words of commendation; but we would direct the attention of all lovers of genuine pianoforte music to this well selected and highly interesting collection. Mr Arthur O'Leary, the editor, one of the professors of the Royal Academy of Music, has proved himself thoroughly fitted for his task, for not only has he made a judicious selection of high-class works, but has enhanced the value of the collection by copious indications of fingering and other valuable suggestions as to the manner of performance. The paper and printing are all that can be desired, and the text is perfectly correct.—*Sheffield Daily Telegraph*, August 20, 1885.

LONDON: EDWIN ASHDOWN, HANOVER SQUARE, W.